

Vol. III.

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No. 12.

HOLIDAY NUMBER.

[For THE ETUDE.]

Christmas Eve.

BY E. S. T.

MERRILY the bells were ringing,
Joyfully the voices singing,
Carolling the old, old story,
Made the church resound again:
"Peace on earth, to God all glory,
Peace on earth, good-will to men."

At the entrance, partly screening,
Were great branches intervening;
Yet into the darkness stealing,
Past the portal, through the night,
In the gloom all things revealing,
Came a flood of dazzling light.

Through the storm and darkness streaming,
On a figure lying dreaming,
Crouched within the shadow lowly,
Gazing on the aisle and nave,
Listening to the anthem holy,
How the Lord was born to save.

Hearing at the open portal
Of the wondrous love, immortal,
Of the Christ who left the glory
Of the nightless day above,
For his cruel death and gory,
Thus to save us by his love.

In his mercy thus preferring
Death itself, to save the erring,
The most wretched not despising;

Saved them at a precious cost—
(Here the figure partly rising),
For He came to save the lost,

Crept, half frozen, past the railing,
From the gloom and darkness failing
Just to cross the threshold landing—
Wearily the form moved on,
Till within the halo standing,
Every sorrow now seemed gone.

Such a face is past defining,
Such the glory o'er it shining;
Noble, pure and holy, even.
"God, my Father," thus she spake,
"Take me, take me into Heaven,
Take me, for dear Jesus' sake.

"Take me home," she sobbed, kneeling;
But the organ, grandly pealing
"The Te Deum, drowned her praying,
Drowned to all but one her call;
No one saw the slight form swaying,
No one saw her reel and fall,

No one but the one Great Being,
No one but the Everseeing,
He by whom her prayer was granted—
And the chorus rose again,
And the words again were chanted,
"Peace on earth, good-will to men."

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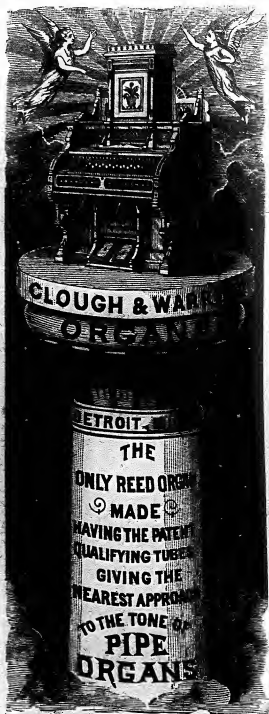
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NO. 12.

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MUCH of the teacher's annoyance would be relieved and the pupil's progress accelerated were it not for the penny-wise and pound-foolishness of parents and guardians. This false economy, which results from sheer penuriousness, measures everything by the dollar-and-cent rule, and even constructs the rule of india-rubber. The great majority of pupils would succeed infinitely better with daily instruction from a master; but, "bless me, it costs so much it would bankrupt us." Most pupils have an insufficient amount of music to read, the parent thinking it quite sufficient if the girl has one piece at a time. Hardly any parent sees the utility of subscribing for a musical magazine or of buying books to interest their children in music. How little do they think that they are pouring a little water into a dry and leaky bucket, dry from want of sufficient moisture to fill its pores, shriveled and shrunken from the heat of the burning sun outside. Every intelligent teacher knows, and every thinking parent should realize, that it is a duty that the child should be educated, not with a smattering of knowledge, for this will lead him to become dishonorable, a mountebank, a knave; but with a thorough understanding of something that he may compete honorably with his compeers in the struggle for life and for existence.

We have in our mind two cases, strikingly illustrative of the different dispositions of parents. One was a young girl, a wealthy farmer's daughter, who came to study with us. She possessed one of those musical organizations which one so rarely discovers amid the mass of all learners—keen perception, sensitive temperament, a soul filled with music, that spoke in her every word, look and gesture. Her progress was remarkable. Her parents delighted in their way. At the close of the first quarter she returned us the music we had lent(?) her and thanked us kindly. We attempted to explain that we did not lend music, and could not afford it, but quickly perceiving from her distressed look that the old gentleman was not inclined to pay, we accepted the situation cheerfully. Later, we made it in our way to do some missionary work. We visited the family, and argued the necessity of going forward with the child's education in music. But in vain. Mary had a start, and could learn well enough

herself now. "In fact, we think she plays mighty fine now, and a heap better'n all the rest put together. Besides, do you know she's engaged to marry John Hawkins in a couple of years?"

Mary is married now, and employs her musical leisure in humming lullabies. John—that's her husband—is a good soul, and admires her. He intends to buy her an organ in three or four years if crops are good. Meanwhile, he'd rather hear her sing without an organ anyway, "kinder much sweeter like." We draw the curtain. Shame, shame! that such a noble mind could not have been permitted to rise above the common herd. And who is to blame? Why, the father, with all his stinginess. He it is that must answer for this.

Another case was that of a little boy; he came to us in answer to an advertisement we had inserted for an "errand-boy." His bright face and frank manners attracted our attention instantly. "What can you do?" "Oh, anything, sir; I will try hard to do." We promptly engaged this boy and spoke of the wages. "Oh, sir, I don't want anything; only will you please show me the notes on my violin?" "What, do you play the violin?" "Oh, no, not much; but father bought me one last Christmas. Father is a cripple, and makes baskets up on Eighth street, you know. We have hard work to live and pay our rent, but father says I must learn something better than basket making, and he said, if I could earn my lessons, he would work and buy my music." Our interest was doubly alive now. We had him bring his violin that very day. It was a cheap Italian fiddle, high colored and somber. We strummed it preparatory to tuning, and were surprised to find it in perfect tune. "Why, who tuned this for you?" "I did myself, sir." Then play me an opera, say the 'Bohemian Girl,' we replied, laughingly.

To our utter amazement he raised the violin to his chin, and, sweeping his bow like a master, played melody after melody from the opera we had named. He was perfectly conscious of our surprise, for he trembled from head to foot and his eyes sparkled with intense delight. We were never more moved in our life; to see that barefooted boy, and to hear that music, it was impossible to repress the emotion. When he had finished, we asked him to take us to his father. He blushed, and said, "We are very poor, sir, and our house—" We reassured him, and proceeded to the place where the father was at work. It was, indeed, the abode of poverty. The old man lay on a bundle of straw covered by an old quilt. "Father, this is the man who is going to teach me to play my fiddle." "God bless you, sir!" ejaculated the old man; "sit down," pushing a rickety stool toward us. We sat down and had a long conversation with the old gentleman. He had a history that was a romance in itself. Not to diverge, we arranged to take the boy and give him his instruction free for his services. As we were going, the crippled man reached under his pillow and took out a piece of money and handed it, saying, "Henry will need some music; get him all he needs. I earn a considerable when I am able to sit up, and just call when that is gone; I will give you some more."

We promptly refused to do this, and could only stop the old man's urging by assuring him that Henry could use our music and return it.

Henry came fully up to our hopes. Always faithful, honest, diligent, studious, he passed the other members of the class, one by one, until he stood at the head. It was a proud day for him when we placed him at the first desk in the young orchestra in our charge. It was Christmas night just two years afterward. Two years ago Henry received his first Italian fiddle. During the rehearsals and at our rooms we had given him the use of our instrument. All the other boys had good instruments but him, and we pitied him, and meant to present him with a better one as soon as we were able. Fortune favored Henry even better. A Mr. Harris had died, bequeathing in his will a sum of money, a library, and a number of musical instruments to our institution, to be given as yearly prizes to the successful contestants at the annual examinations. Among the rest was an old violin of the Amati pattern, the envy of every one who had ever seen it. It was an heirloom in the family, and Mr. H., dying childless, had considered this the very best disposition to make of such an article. This evening was the opening of the Children's Carnival and Bal-Masque in the grand hall. The galleries were filled with spectators. The music was furnished by our boy orchestra, led by Henry. The opening grand march, followed by a quadrille and a valse, went off beautifully. And now came the second part of the programme, that of the violin contest, for the Harris prize—the old Amati. There were five boys, and their numbers had been drawn by lot. Henry, strange as it may seem, came the very last. The solos were all fairly well rendered, except the exhibition of much nervousness and now and then a hurried passage. It came Henry's turn at last. He walked out with a quiet, composed step, and glancing up to the audience made a very pretty bow. He was very small for his age, and his face was so expressive that it won everybody at once. All was hushed in expectancy. Many already knew of the boy's ability. He played Paganini's "Hexentanz." It was a large task for him to essay. But how he had practiced! He had read Paganini's life and seemed to emulate him; he would stand hour after hour and go over the same passage, and never seem to weary in his study. We knew he would not fail, and he did not. He seemed like an older artist, so faultless was his bowing, so calm his method. At the last allegro variation, through all that whirlwind of passion and frenzy, he tore without a false note, amid the cheers of the electrified audience. It was a perfect ovation. The judges fairly rushed upon him with congratulations. In an enthusiastic speech the president presented him with the coveted violin, which he modestly received, bowing his thanks. Oh, how his eyes glistened with happiness and triumph! That night, as the festivities proceeded, he was lionized. The curtain falls, but rises a moment to reveal one scene more. It is a tableau. In a darkened, dingy room, where flickers but a single flame, stands our same Henry. He presses to his chin the cherished Amati and plays again his "Hexentanz." In the corner lies an old, crippled, gray-haired man. Weeping like a little child, he listens to those magic tones; at last, again, it is finished. "God bless you, my own boy, Henry! It is enough, it is enough; I am happy, indeed."

OUR PROFESSION.

As the matter now stands, the profession of the music teacher is by no means an enviable one, since it demands an expenditure of a large amount of money and time in order to become competently qualified to fill the position creditably, and the remuneration offered for the position is usually a poor interest on the investment. The two main causes to be ascribed to this condition are, first, the ignorance of the general people concerning music, and second, the knavery and unscrupulous audacity of a large army of mountebanks who impose on the ignorant public. Every other profession is protected by legal or civil regulation. No person can practice law in any court without having passed an examination and been admitted to the bar. A similar restriction is placed upon physicians and clergymen. To be sure, we find petty foggers, quacks, and extorters outside of the general ranks; but the public has been taught that these are outside from necessity, simply because they are unequalled to enter, and hence the competition of such men against an admitted professional sinks at once into insignificance.

In the public schools, in fact in all schools, teachers are required to pass a thorough examination as to their knowledge of the branches they essay to teach. Alas, how is it in art! Unlicensed promiscuity reigns supreme. All are fine musicians, and if fine musicians, fine teachers. Come with us, and we will point them out to you. Let us go first into church. There is Mr. Snooks, the chorister, who starts the tunes and beats the time; his occupation, week-days, is teaching voice culture, harmony, organ, etc. Miss Polly Perkins (*nee* Mrs. Vanduzen) also belongs to Mr. Snooks' choir. She is organist when Dolly Dimanche is not there, and when this is the case, she retires and sings alto. Dolly Dimanche, you know, is a banker's daughter from Chicago. She is a niece of Madame de Lisle, a wealthy old lady in the vicinity. Dolly was educated in Berlin, and also attended the Paris Conservatoire. Of course, when she comes to church, she must be shown the highest honor, which, next to a seat in the pulpit, is the organist's bench. She plays with great expression and pulls very many stops. Miss Perkins is envious of Miss Dimanche, and she has the sympathy of the larger part of the members. Poor girl, she has been unfortunate, and she has to depend entirely upon her music for support. She teaches piano and organ and guitar and accordion. Miss D. is her rival outside, also. You see she teaches, also—only advanced pupils and entirely on the European plan. Dolly drives a fine phaeton. Polly walks to her pupils; poor girl, she has seen better days, and Dolly may yet see as ill. You see that elderly lady with pinched-up eyebrows down in the centre aisle? Well, that is Mrs. Dr. Turnperney. She is eyeing our new soprano. Madame Turnperney is the wife of one of our wealthiest physicians. She is an ex-pupil of Jenny Lind's. Does she sing? No, not at present. Lost her voice in crossing the Mississippi on a flat boat; but she teaches. She teaches the Rudersdorf method. This new soprano—we don't just recollect her name, Frau somebody, a newcomer, at least—is a mortal enemy of the doctor's wife. Something about a difference in register, we hear. It probably arose from the fact that several pupils changed teachers after the soprano sang the first Sunday in church.

Well, let us pass out, and, excuse us, but just step into the saloon across the way; we shall find other members of the fraternity differently occupied. Yes, there they are at that pool-table yonder. Two of the best musicians in our city. That fat, pugy, little fellow with twinkling blue eyes is Hans Schooner, and the tall, black-mustached man shooting against him is Señor del Guerra. Quite a duellist, by the way, and fought once with Hans, there; but failing to do more than frighten him nearly to death, they afterward

became fast friends. Both these men teach music for a living. Señor advertises and has a large class, several young ladies from abroad. He teaches piano and guitar and mandolin. Hans and he don't quarrel professionally, since the German teaches fiddle and 'cello and directs an amateur orchestra.

Hark! what is that? you hear that band playing? Let us look. Some funeral, we believe; hear that dirge. There, again, is another of the faculty, Mr. York, the leader. Devotes his time to teaching cornet, violin, violoncello, tuba, and even takes piano pupils. How many music teachers have we, altogether? Why, bless you, it is impossible to say. I have already shown you our leading musicians. There is, of course, Professor Jallup, the dancing master, teaches piano and violin. Professor di Ricci, accompanist and concert player, teaches piano and composition; then there is an army of resident young girls and old maidens, besides visiting cousins and aunts from Boston who are putting in their vacation that way.

Isn't it shocking, to say the least? We pass on and out! Can there be no system inaugurated whereby this state of things may be changed? Whereby the genuine teachers of music, the men and women who have devoted the best years of their lives to the study of the art of musical execution and musical impartation, can receive a merited recognition and recompense from the public whom they serve, and who certainly need and can afford to reward their services handsomely? We think the problem of how to accomplish this will be solved by the outcome of influence and action of the Music Teachers' National Association and the American College of Musicians. Of course, superficiality and ignorance and parsimony and fraud will still, through our cities and towns, stalk abroad, but concerted effort on the part of all the truly honorable members of the profession will soon raise on high the standard of truth and right, sense and justice. One point that should be agreed upon is a system of prices for professional work, and this should be placed high enough to make it possible for a musician to retire on his income at some portion of his life, if he has been faithful to his duties and to his trust. How absurdly meagre is the pittance we receive in comparison to the fees of a doctor or a lawyer. Just think of a young man going to Germany to complete his musical education. We will not consider what his kind father has expended in elementary instruction. But he borrows money and goes to Europe. He remains six years and expends \$3000 cash. His time ought to be worth during that period \$3000 more. There is a bare investment of \$6000. He returns to America, and, after much advertising and maneuvering, secures a professorship in some musical institution. Of course, he has no experience as yet, and cannot command a professional salary; he is paid the first year \$600, the bare interest on his investment. How can he buy his clothes and pay his wash bills, even if he boards around (?), and when will that gigantic principal ever be paid? Why, \$3000 six years ago might have been invested in real estate or in mercantile business in such a way as to have made this young man now worth \$10,000, instead of being penniless, with nothing but bitter, uncertain prospects before him. We must raise our professional standard of work and of prices, and hold it there, in order to meet the demands of the times and retain our prestige among the professions.

STUDY to know where to locate the exact difficulty in the pupil. It is not sufficient to tell a pupil, "That does not sound right," nor does it remedy the matter to supplement this with another all too common exclamation, "Get up, and let me play it for you." There is some very simple reason why the pupil plays awkwardly and incorrectly, and it is the teacher's business to get to the root of the matter and devise some logical means to extricate the pupil from his difficulty.

COMMON SENSE FOR STUDENTS

(Adapted from DE BERTI'S "VIOLIN METHOD.")

HOWEVER distinguished one may become as an artist, it is always necessary to pass up and down the ladder of our first exercises without neglecting a single step. It is especially necessary that the pupil should restrain the immature desire of acquiring novelties. The best means of making rapid progress is, on the contrary, to add only a little at a time to that which he already knows. To know one thing well and use it as a guide to all the rest, is the logic of intelligent labor.

When the pupil has become able to execute in a proper manner his first elementary work, he should begin to familiarize himself in the reading of music at sight. The artist who desires that his talent shall preserve a progressive tendency, must each day forget his acquisitions; in a word, must again become a pupil and pass through all the degrees of his musical education as in the time of his first studies. Teachers should remain alive to the imperative necessity of maintaining an interest in musical literature and of keeping up with the current musical topics of the day. It is necessary that we should feed upon the thoughts and ideas of others in order not only to live, but to be stimulated to continual activity.

In no way can the teacher exert more good influence among the members of his class than by assembling them and either reading to them or telling them what he has read. Familiarity with any subject augments its interest and redounds to the accomplishment of the individual. This familiarity can, of course, only result from an extended course of reading or conversation. Suppose a pupil sees in *THE ETUDE* the name of Mme. Teresa Carreno. At first, it is a foreign name and devoid of interest. Again this name is seen. It is looked at more carefully now, and even tried to be pronounced. Again one is induced to look up the history of this name. At last, we find that we are greatly interested in this lady; and, although we have never seen her, we look eagerly for the programmes of her recitals, and she herself seems no longer a stranger, but an acquaintance whom we have often met. And with what increased avidity do we attempt the pieces that she has played with such success. All names like Beethoven, Schumann, and Liszt, now so familiar to us through reading, were once vague and foreign.

THE effect of too much pedaling is similar to tinseling in painting—it is often an effect to cover defects. It is a device that only amateurs will resort to, and must be severely criticised and peremptorily checked in the pupil.

MEMORY is best developed by continued repetition from the beginning. For instance, I wish to commit three things, x, y, z. I must not proceed thus, x, y, z, x, y, z, but rather, x x x x, y y y y, x y x y x y, z z z z, x y z, x y z, x y z, x y z; this process takes infinitely less time than any other.

WHAT an influence, for good or bad, is exerted over the characters of the young by the pictures they see, the stories they read, the music they hear. How much that is low and frivolous and degrading is fostered by low art surroundings, and how much that is lofty, noble and inspiring is awakened by the continual environment of a high class of art production. This is a problem that parents should weigh carefully, endeavoring not only by seeking suitable locations where art doth dwell and triumph, but, by selecting associates and teachers of the highest and purest order, to mould by their combined influence the plastic mind of the children.

THE QUACKS.

MUCH has been written against quacks, and powerful movements are set on foot to suppress them; but is this necessary? And, if necessary, is it possible?

Quacks grow like weeds among the vines. You may sweat yourself half to death, and hoe them clean out one day, and a new crop will spring up the next night. The fact is, quacks, like weeds, are indigenous to our soil, and have the right of possession by priority of claim. Like weeds, they will remain weeds, for no attempt at cultivation of a genuine quack can do more than increase his proportions, making him more quackish and obnoxious than ever. Now, since these things be as they are, let us consider where the quack is an indispensable part of human society. In the first place, if those professors who are deceiving quackery and are loading up their dynamite keg to explode the entire family of quacks, will listen a moment, we will show that the resultant concussion is going to seriously shatter some of the professors themselves, especially those that abide quite near, just in the next precinct, to quackery. Suppose all the musicians in the world—no, let us say in our own country—were ranged side by side in the order of their importance, and graded by a supreme judge; don't you imagine the heads would form a straight, even line from the horizon to the zenith, the former representing zero, the latter infinity? And where in this graduated line, from pigmies to giants, would you draw the line and say, thus far goeth the quacks and here beginneth the professors?

What do you think the last quack would remark to the adjacent professor? Indeed, in meditating over this occult question, we are prone to conclude that a doubt may possibly exist as to whether there be more professors than quacks. Quacks are the product of certain elements of society. In these elements they thrive and are nourished continually. It is an element in which the professor would not be tolerated, and in which he could not exist if he were welcomed, and in which the question arises, why should he appear to envy the position of the quack by continually crossing swords with him? Often it occurs that the professor's business is increased by the accession of certain of the quack's victims who have been brought into the light through bitter experience. If it can be shown that the extermination of quacks from a particular locality be a necessity, then the easiest way to accomplish the matter is not to cut them off, for, like Canada thistles or burdocks, a thousand more will spring up from the roots again; but to cultivate the soil to such a degree that they will die of their own accord and leave no posterity. But, pray consider the fact, that there will always be a wilderness on the borders of art, and just this side of the wilderness will be the frontier, where the sturdy pioneer is felling the tall trees and burning the brush, preparing the way for the advance of civilization. Yet these pioneers, from a professional standpoint, are quacks; quack or no quack, will any one deny that they perform a useful mission?

In another light, a man that has moral character and vim enough to be even a quack, deserves some congratulation that he is not at the State's expense, in the almshouse or in the penitentiary. On the whole, we see no need of making a crusade against quacks, since they are virtually harmless, deceiving no one, or very few, at least, who are not really benefited by being thus humbugged. Let them live awhile. Work to educate the community in which you live, and you will find that you have barricaded your doors and those of your friends against the invasions of quacks, and starvation will come in to relieve you of them.

Quacks are entirely dependent on the undeveloped state of the people, and as they receive more light the quack's occupation is gone, and he flees from the light like an imp of darkness.

A NOTABLE IMPROVEMENT
IN THE CONSTRUCTION OF PIANOS.

HITHERTO, the greatest difficulty experienced by makers in all countries and periods has been to build an instrument that would stand in tune any length of time; the principal drawback being the present and past method of stringing, recognized by all practical men as most unsatisfactory. The tuning-pin being entirely dependent on a thickness of woods called the "pin block" for "the worst plank"; the impossibility of holding the strings securely by the tuning-pin set in wood—the giving or slipping of the tuning-pins themselves, caused by the elastic wood which holds them, ever changing with the variation of temperature; hence a continual change in the tension of the strings, and defective tones the result. To remedy these defects, various attempts have been made for many years past, without success. It was reserved, however, to the Messrs. Mason & Hamlin Organ and Piano Company to overcome all difficulties. After much experimenting, they patented, in July, 1883, "a method of fastening the strings to the iron frame," which was fully described in the *Scientific American* of Dec. 6, 1884. The strings are entirely carried by the solid iron plate, without any dependence on wood; the consequence is that the liability of the piano to fall in pitch, or get out of tune, is greatly reduced; the tuning-pin is entirely dispensed with, and, no doubt, every good tuner will see the advantage of this system in the facility for tuning it.

THE Pamphlet of the Music Teachers' National Association is now ready for distribution. Copies will be sent to any address on receipt of 3 cents, in stamps, to pay postage on same.

WE began with last issue a new order of arrangement with our subscribers, which we will again repeat. We will inform our subscribers when the paid up subscription expires, and unless notice is received to discontinue sending the paper, we will continue the subscription, and collections will be made for arrearage according to law.

OUR of five hundred pupils that apply for instruction, four hundred and ninety-nine play with fingers stretched out, straight and stiff. "Why do you do this?" "Why, naturally; no one ever told me better," is the answer, or, "My teacher actually taught me thus." Really, this state of knowledge seems very deplorable. It is a matter that is of vital importance to the whole subsequent artistic development, whether the fingers be properly curved at the outset. How easy it is to explain this, and yet how ambiguous are all the explanations we read or hear. You may lay it down as a fact, there can never be any expression, no tender shading, no working up of powerful passion, no impressive solemnity of effect, from straight fingers. Even the artist that uses them presents us a flat picture and gets the criticism of a stiff or mechanical method. In the first instruction, mind, then, these simple directions:—Raise each curved finger and draw it back as far as possible, *pulling the tip toward the palm*; from the height of about two inches, at which distance it is now poised above the key (looking, some say, like a hammer, more, however, like this *Ɔ*), relax the muscle and *let the finger fall*. The result is a pure, clear, ringing, singing tone that comes forth unchoked and effortless, as all tones should. Persistent practice on this doubling up of the fingers will form the hand and lay a correct basis for a perfect touch. It is not to be understood that, in playing, the fingers are always kept curved; in staccato playing, on the contrary, they are frequently put out perfectly straight, but *only for an instant*, just to produce that particular species of tone, when they just as quickly resume their curved position.

WITH the present issue, THE ETUDE closes its second complete year—a year that has been fraught with immense labor on the part of the editorial management of the paper, in endeavoring to continually maintain a position of the highest excellence before its readers, to render its subject-matter more and more interesting and practical to all. The difficulty of our work, it must be realized, is greatly augmented by our extreme circumspection. We started forth as the exponent of pianistic art and its interests, which field, though broad, has a limit, in a journalistic sense, at least. We have ransacked the world over, and are continuing to do so, to unearth material that will prove fresh and agreeable to our readers. Our success has been much greater than our prior anticipations dared to expect. We find our reward for the strenuous efforts put forth in the public behalf in the munificent public recognition itself, which is evidenced to us by testimonials and letters of congratulation from all parts of this country, from Canada and from Europe. It is further evinced by the eagerness with which our journal is sought for by all students and teachers of the piano-forte. And as a proof that the appetite is growing we have but to look at our large subscription list, which increases steadily with every issue. There has been a very slight falling off of old subscribers, and in nearly every case such discontinuances have been accompanied by apologies, such as death, marriage, removal, etc. In fact, the value of the paper is far too apparent to any candid reader that is at all interested in piano-forte work, to permit of his doing less than giving it his most hearty indorsement and support.

The prominent features of this journal, distinguishing it from all others, are the piano-forte studies, the studies in Harmony and Transposition, written especially for this paper. While this feature alone is of great advantage to the piano-forte teacher and student, and is certainly worth many times the subscription price of the paper, there remains yet a great additional value in the literary portion of the journal. It includes among its contributors the leading musicians of the land, and the articles and discussions which it contains are unsurpassed in depth of logic, knowledge of the science, and interesting details.

THE ETUDE records the proceedings of that great body, now looming up with august proportions and invincible mien, the Music Teachers' National Association, of which noble body it is most proud to be the representative.

THE ETUDE contains the usual news of the month; has a column devoted to pupils and another to teachers; devotes a column to the Wisdom of Many, and throughout its pages gives expression to the wisdom of a great many.

And now, to all our friends and patrons of the past, we do extend our thanks for kind remembrance and support. We beg you accept our kindest wishes for a Merry Christmas with all its festivities and its joys, and when these, too, are numbered with the past and gone, may we together start upon the New Year, and strive to make it and each other, by our deeds and words, ever happy and useful.

BOUND volumes of THE ETUDE of Vol. III are now on sale. There are just the same number left over to be disposed of as there were of last year's volume, which are now all gone; and as our circulation is now double, we can reasonably infer that the very limited number we have will be sold within a few months. Order at once if you wish one. THE ETUDE is no ephemeral publication, most of its contents have an enduring value. There is no one volume on piano teaching that contains the fund of information as this volume of THE ETUDE. There is scarcely a writer on music who has not some original article in its pages, making it a valuable compendium of facts relating to piano-forte playing and teaching.

BAD SINGERS, GOOD SINGERS— PUBLIC AND CLAQUE.

FROM HEKTOR BERLIOZ'S "A TRAYERS CHANT."

(Translated for THE ETUDE by Helen D. Trebar.)

I HAVE already asserted, a singer or songstress who is capable of singing but sixteen bars of good music in a natural, firm and expressive voice, and of interpreting them without an unnecessary display of force, without a breaking-up of the phrases, without an exaggeration of expression, without exhibiting a lack of taste, without affectation, without impermissible liberties, without faults of enunciation, without false slurs, without a noise resembling yawning, without a barefaced changing of the text, without transposition, without breathing wrongly, without swallowing, barking or bleating, without an impure intonation, without dragging, without destroying the rhythm, without ridiculous ornamentation, without disgusting appoggiaturas, in a word, in such a manner that the period written by the composer shall become perfectly intelligible to the hearer and remain exactly as it was written,—that a singer like the above is not only a rare bird, but even an uncommonly rare one.

And this rarity will but become more striking as long as the public shall continue to exhibit its want of taste with the determination and passionate energy it has hitherto devoted to this cause, or shall even strengthen these traits to the point of a complete annihilation of all sound reason.

Let a man but be in possession of a powerful voice, and in our day it is no longer necessary that he should know what to do with it; he need not even have acquired the rudiments of the art of singing; he need only scream with all his might, and he will be applauded vociferously, if but for the sound of his voice.

Let a woman, whose sole "gift" lies in a voice of unusual compass, force out the G or F of the lower octave until it becomes more like the groaning of an invalid than a musical tone, or, let her squeak out the F in the third ledger line until it sounds as beautiful as the cry of a pet lap-dog on whose toes some one has stepped, and it will suffice to fill the hall with enthusiastic plaudits.

Another songstress, who may be unable to sing the simplest melody without giving one the cramps, and whose warmth approaches the temperature of a Canadian iceberg, will, perhaps, display a flexibility of voice to rival that of an instrument. As soon, then, as she sets up her fireworks and rockets in the form of scales in sixteenths; as soon as she pierces one's tympanum with her infernal trills, with awful persistency and without taking a breath, we may rest assured that—

"The senseless claque that occupies the parquet"

will spring up from its seat and howl in ecstasy.

And still another singer may have taken it into his head that "declamatory expression," or "emphasis,"—let it be correct or false, but, at all events, strikingly exaggerated—constitutes the "all" of dramatic music; that these qualities properly enjoy the privilege of superseding beauty of tone, time and rhythm; that they fully suffice to replace the real contents, musical form, melody, tempo and key. To list the exaggerated demands of such a bombastic, high-flying, affected and conceited style, he assumes the right of taking unwarranted liberties with the most important works.

Yet, if he bring this system into play before a certain public, he may be assured that the most lively and honest enthusiasm will reward him, because he has murdered a great master, destroyed a masterpiece, torn a lovely melody into tatters, and degraded a noble passion.

The last-named individuals possess certain gifts, it is true; gifts that would, however, by no means suffice to stamp them as singers, but talents that have been transformed into positive faults by their exaggerations, and that have degenerated into repulsive vices. Their characteristics no longer appear as beauty-patches, but have assumed the form of an excrescence, a polypus, a swelling spread out over an indifferent countenance, that may not have been altogether ugly in itself. These practi-

tions are a real curse to music; they demoralize the public, and to encourage them becomes a crime against art.

For those singers, on the other hand, who possess voices (human voices) and really sing; who have cultivation and sing; who are musical and sing; who are capable of enunciating distinctly and sing; who know how to accent with taste and sing; and, while they sing, honor the work and its author, whose attentive, faithful and appreciative interpreters they become; for such as these the public exhibits but a proud contempt, or, at best, a cool recognition. Their regular, beautiful features require neither cosmetic nor other foreign aid. They carry no tinsel on their exteriors, nor do they limit themselves to the phrase. Nevertheless, they alone are the genuine, useful and desirable singers, who abide within the true boundaries of art, and who deserve the encouragement of all disciples of art, as well as of all people of taste in general, and the gratitude of the composer in particular. For by their efforts art thrives, while through the endeavors of all others it sinks into decadence.

But, I may be answered, How can any one venture to assert that truly great artists, who have the capacity of controlling all the genuine adjuncts to art, who are endowed with feeling and taste, and who possess that rare gift called enthusiasm, do not receive the applause, yes, even the warm applause, of the public?

I might reply, It is true the public does at times applaud similar artists; but the public resembles the shark that pursues ships and that men catch with a hook it also swallows everything indiscriminately—the bait, the line and the fish-hook.

TECHNIC.

THE MESSAGE METHOD.

DEAR MR. PRESSER.—I little thought, when I promised to write for your most excellent ETUDE, how busy I should be when copy was called for. However, as it is far better for a man to die than break a promise, I send you this letter upon a subject which has greatly interested me.

The question of technic seems of late to find frequent discussion, and, as it is a subject of great importance, I desire to add a word. Without doubt, it has often degenerated into a mere "hobby" with otherwise good teachers. To the many mechanical contrivances offered, I have, to one and all, what may be termed, perhaps, a most violent prejudice. My reason for the aversion is that I believe that no successful technic (or performance either, for that matter) can possibly proceed from anything but the human intellect and soul. Where is a machine with a soul or an intellect? I will go miles to see one in operation, and pay an untold price per ounce for the contrivance. Let these inventors show me that, and I will confess my prejudice unfounded. No! that is not the solution of the problem, were they all a thousand times more ingenious.

I will tell you of a method adopted by myself and my best students. For want of a better name, I have called it the "Message Method." It consists of the individual education of each and every finger through a series of manipulations, which could only be shown in a set of illustrations, too long and, perhaps, too complicated to be presented in print, though easily told in a few hours by personal instruction.

Another reason why it cannot be given here in full is that it has to be varied according to the hand of the person—the soft, flexible hand of the lady performer requiring an almost opposite treatment to that of the hard and intractable hand of a male performer. Briefly described, it is, as before said, the individual manipulation of each finger until perfect and independent control has been obtained; flexibility being added to the hand of man, and strength and firmness to that of the lady player. The advantages are:—

1. Everything is educated and governed wholly by the will-power of the player, no mechanical contrivance of any kind being used.

2. It is simple, therefore easily acquired, and as easily pursued. Indeed, it may be practiced while one is taking a walk for pleasure, no piano or other instrument being necessary.

3. I believe (and have proved to my own satisfaction) that it will do more in three months for a student than a year of the hardest practice by any other method. It is not the result of any one man's study, but the combined outcome of the best technicians I have ever seen. It being, in a sense, totally new, I have not yet found a way to describe it in print; but the first time we meet I will give it to you in full, when, perhaps, you may find a plan that will lay it clearly before your readers.

If THE ETUDE has all the success it deserves, there will not be presses enough in Philadelphia to print it. I should also add that there would not be "Pressers" enough to edit it, did I not know of your full ability to accomplish this or any other musical work. Wishing it all this success, I am, with best regards,

Very truly, yours,

EUGENE THAYER.

1429 Park Ave., near 81st St., New York City.

PLAYING FROM MEMORY.

How far is playing from memory to be recommended? It has, we think, advantages and dangers. To begin with the latter: playing from memory is not unlikely to degenerate with the large majority into "playing by ear," by which we mean playing an imitation of the composition, in which the melody is, perhaps, given correctly enough, but the harmony is more or less incorrectly improvised, a method of playing that leads to slovenliness of execution and the destruction of the finer musical feeling and expression. Again, there is danger that through the iteration and reiteration of a few phrases at a time, the all-important practice of sight-reading may be neglected, and the ability of the musician to become immediately acquainted with the contents of a musical composition impaired or lost. Finally, and as a result of the preceding dangers, there is danger that memorizing musical compositions will tend to an undue limitation of the performer's repertoire. Supposing, however, these divers dangers to have been avoided, the advantages of having memorized a composition for public performance cannot be denied, provided the memorizing has been so thorough that the composition can be recalled without effort. The advantage of memorizing a composition for public performance lies in the fact that, for all practical purposes, our power of attention or mental concentration is a fixed quantity at any one time, and whatever sum of attention is given to deciphering notes must necessarily be subtracted from the attention that is given to expression and execution. Upon the other hand, if the composition be not so thoroughly mastered that it recalls itself, so to speak, that it flows from the memory without an effort, the attention must be directed upon the recollection. Fear that the memory may prove treacherous at some critical point, further distracts the player, whose thoughts are scattered at the very effort at concentration, and instead of increased freedom we have increased embarrassment, a total lack of expression, and an inferior performance. We shall not here attempt further deductions, nor advise either in favor of the practice of memorizing music, or against it, since in the abstract it is neither good nor bad. The circumstances, aptitudes, acquirements and tastes of each individual musician should be his guide in this matter.—*American Music Journal.*

FOR YOUNG PEOPLE.

The oldest and every way the best young people's paper in the country is the *Youth's Companion*, of Boston—a weekly paper published in quarto form and finely illustrated. It grows fresher as its years increase, and has been familiar to us for a generation.

It has perpetuated itself and swelled its subscription list to 350,000, by the generosity of its publishers and the ability with which it has been conducted.

Parents can give their children few things of more value and importance in their growth of mind and of character than a wide-awake, intelligent, wholesome paper into whose management the publishers put conscience and moral purpose as well as money and ability.

The subscription per year is \$1.75, but in clubbing with THE ETUDE you can have both papers for \$2.75. See our clubbing rates in another part of this issue.

NEWS OF THE MONTH.

Music, music, music, on all sides, from every quarter of melody and discord, from the desecrated tomb of Adam. Man delights in sound; from the savage up to the most civilized Caucasian this primitive instinct is exercised in various ways. Both sides of the Atlantic have been exceedingly busy in this respect the past month, as if the enforced silence of the heated term had inspired musicians with a frantic desire to make up for lost time. And they have succeeded, as a glance at the bewildering array of operas, concerts, recitals, etc., will speedily show. New York is booming matters in this respect, Colonel Mapleson's operatic troupe working for dear life. The German Opera opened to a big house, Monday, Nov. 23d, with "Lohengrin." Seidl, the new conductor, proving himself a fine leader and experienced musician. The troupe is a fine one in every respect, the preparations for the production of new operas being on a much more imposing scale than at the old Academy of Music. Goldmark's "Reine de Saba" is promised, and a tremendous musical spectacle it will prove. The prima donna, Frau Lilli Lehmann, is one of Wagner's old favorites, and is a handsome brunette with a powerful and educated voice. She possesses, also, remarkable dramatic abilities.

The American Opera Company is vigorously rehearsing, and expects to do big things in January. Wish them success.

The Thomas Orchestra is also doing good work this season. They say Theodore sleeps now but four hours out of the twenty-four. They gave a fine concert, Tuesday, the 24th, where Mr. Max Heinrich and Miss Emma Juch appeared as soloists and sang the famous duo from the "Fliegende Holländer."

Joseffy has already played this season the A major concert of Liszt, and the familiar but ever-welcome "Scherzo on Litolff." He is undoubtedly improving—more breadth, and his phrasing is as beautiful as ever, but more vigorous, not quite so "lady-like," as of old. Joseffy still reigns king of the pianists in this country, and, as far as the general public is concerned, he is to be told, they all fall in the attempt. We have more intellectual players, better Beethoven and Bach players, but there is but one Joseffy; he is unique, and always will be so.

Herr August Hylstedt, the new Danish aspirant for pianistic honors, has played several times in New York. He carries away the prize for the most perfect. Herr Hylstedt is a good pianist, no Chopin player; but nevertheless a poetic player, has a clear technique, has brains and uses them. One of our esteemed contemporaries thinks he looks like Rubinstein as seen through a small and of the opera-glass. This means I suppose, that his playing is on the same miniature scale. At all events, he is an acquisition. They all are; let them all come, the country is big enough, and some day it would not surprise me if the whole of musical Europe would pack up and come over for a permanent stay, and then, "my gods," what a hubbub!

Baerman, the Boston pianist, intends giving recitals in New York.

Boeckelmann Chevalier Anton de Kontski is giving recitals at Chickering Hall.

Mr. Carl Geitton has recently given his first recital at the New England Conservatory.

Mr. Waugh Lauder gave a recital at Steinway Hall during the month, and proved himself a fine pianist and one of unexceptionable abilities.

Madame Hopckirk is again to the fore, with some fine programmes.

At the first Boston symphony concert, Miss Adele Margulie played Liszt's 3d flat concerto, and her performance was highly praised by the critics of the "Hub."

Mr. Van der Stucken has, I am happy to state, completely recovered from his late illness, and is working hard with his orchestra.

Mr. Frederic Boscovitz has also announced a series of fine recitals, to be given at the Palmer House, Chicago. Mr. Boscovitz, who is a cousin of Joseffy, is a fine man and fine player. His Chopin renderings are very different from the conventional ones we hear so often in the concert room.

Young ladies are rapidly becoming aware of the fact that the violin is a much more musical and graceful instrument than the piano-forte, and the way that Miss Mand Powell and Miss Dora Becker played at some recent concerts proves that they can handle the instrument with more satisfaction than the cold key-board, which requires lots of physical strength. Miss Powell, who plays "Carmen" with the Chicago Orchestra, proved herself a promising and talented young artist, and Miss Becker, who played at a testimonial concert, is also worthy to be classed among our fine violin artists. I confess, for my part, that the sight of a sweet young lady playing the violin for the first time always enhances my pleasure in the music.

It is with regret I chronicle the death of Mlle. Fernanda Tedesco, a young American violinist of great promise, who died of consumption, in France, aged 25. Also the organist-composer, Gustav Meckel, at Dresden, in his 59th year.

The periodical crop of infant prodigies is unusually large this season. They do everything that is to be done. They play the piano like Rubinstein; they improvise like Beethoven; they conduct orchestras; they possess the highest and most complete knowledge of music; it is time the nuisance was suppressed. I don't mean the rising talent displayed by these unhappy young geniuses, but the silly and pernicious advertising of their gifts abroad. The consequence is, what with rapacious parents and foolish praises, not one out of a hundred ever amounts to anything. Oh, ye parents and guardians, what sins ye will have to answer for in this respect, what bushels of talent you have consigned to the grave of nothingness by your indecent haste and tampering with nature. Let rest of this sort slowly ripen, and don't try to force the gifts the gods provide to fill your gaping pocketbooks.

Madame Wagner intends publishing a volume of her late husband's "Utterances on Music and Musicians." We know what to expect, for if you rolled Thomas Carlow and Hans von Bülow together, the joint product of their tongues would not equal Wagner's in asperity.

Robert Franz is in bad health. He has just given the world his first piano opus.

Franz Liszt will winter as usual at Tivoli, near Rome, and in the spring will brave the dangers of the English Channel to reach London, where he will be present at the production of his oratorio, "St. Elizabeth." He will be the guest of his pupil, the celebrated pianist, Mr. Walter Bache, who is one of his most zealous admirers in London. The venerable abbe will also be entertained by the Novello's, and play at a private soiree to be given in his honor. The grand old man will not be many years with us, and we ought to treasure his presence on all occasions. It is his first trip to London in forty-four years.

Brahms conducted his fourth symphony, played by the Meiningen Orchestra. It is pronounced a great composition. Whose fault is it then, in this country, we hear so little of his beautiful and profound piano-forte works, hailed by Schumann as marking an epoch in piano-forte literature? Musicians say they are dry and the public in this country is not in the mood to listen to music that requires the interpreter of his works to bring an unusual amount of brain power and musical ability, enthusiasm and technic. The average performer has not all this; and the consequence is we hear lots of piano music played, simply because it lies under the fingers a little more than Brahms' music, and is more coherent in its technique; and then the contents of his works, so polyphonic and rich in harmonies and profound thoughts. But it is ever the way. He must die, and be buried about "steen" years, and then, of course, he will be played.

Marjorie Strakosky, the great improviser, pianist, and brother-in-law to Adeline Patti, is writing his autobiography. It will be interesting reading, comprising, as it will, the recollections of the past forty years.

Musical papers in London are exercised over some rumor that Richter may be knighted; also angry at the fact that so many of his names are unpronounceable German and Sclavonic names. What next?

Alas! Dan Cupid has been at his pranks again. If he would only keep out of musicians' lives, and let them alone; but he won't. The last news is sad to some. Miss Edith Bloombach has married Dr. Yesser, of Chicago. Another promising genius goes; only in this case we hope that the happy bridegroom will not be selfish with his wife's superb pianism, and will let the world hear her once in a while. Our best wishes to the happy couple.

In our own city of Brotherly Love we have heard of no music, the fact being patent one—Philadelphia is not a music-loving town. It took all the energy Mrs. Gillespie possessed to bring over Thomas only six times during the season. The first of the series was a very interesting one, with Juch as soloist. The orchestra played as they had the best of the people's concert, an excellent idea, and then the fatigue of travel. In piano playing we have but little, Mr. Chas. H. Jarvis being the only player who has the courage and enthusiasm to give recitals, and when one thinks that it is his truest love, one realizes his courage and energy. Mr. Jarvis, while being a distinct adherent of the old school, is an eclectic player, has played everything at his soirees from Bach to Brahms; in fact, intends bringing out the latter's famous string sextette this season. Mr. Jarvis is the best Thalberg player in the country, as any one who heard his fine rendering of the "Sonnambula," Caprice at his first recital would admit. His technic is immense, and his touch pearly and clear, in point of fact the true Thalberg touch and style. At the same concert Mr. Jarvis played with the Trio, with the assistance of Mr. Stoll, violin, and Mr. Hennig, cello. The evening closed with the favorite Mozart quartette for piano and strings.

It is with sincere sorrow I must record the deaths of two of Philadelphia's foremost singing teachers—Signor Biore Barilli and Professor Everest. The former was the well-known opera singer, the famous "Rigoletti," the half-brother of Adeline Patti, and her earliest instructor. He was possessed of a noble voice, and at the time of his death was director of St. John's Roman Catholic choir, of this city. Prof. Barilli leaves numer-

ous sorrowing friends. The earnest labors of my friend Professor Everest are well known. Never a man to push himself, he nevertheless had a circle of devoted admirers and pupils, who will deeply feel his loss. His wife, Madame Everest, a woman of unusual musical ability and possessing a wonderfully well-trained and well-preserved voice, has done much to educate the vocal talent of the city. A few months ago I spoke of Miss Nellie Everest, who is studying with Marchesi in Paris, and who is already making a name for herself. An only son, Mr. De Witt Everest, has much ability as a violinist. Our sympathies are with the families of the deceased. I had the pleasure of meeting my old friend, Mr. Alfredo Barilli, who was formerly a pupil of Hiller's at Cologne, on the occasion of his last visit to attend his father's funeral. Mr. Barilli is a talented pianist and vocal teacher, and looks after the musical interests of Atlanta, Ga. He is a well-known composer, his favorite "Cradle Song" (over three thousand copies having been already sold) is well known as a touching little tribute to babyhood. He played for me his new Polish one, which is very brilliant and striking, and soon will be published.

Despite all the activity in the public world of music, the teachers are nevertheless complaining of dull times. How this I know not. I do know one thing, that is already making a name for himself. An only son, Mr. De Witt Everest, has much ability as a violinist. Our sympathies are with the families of the deceased. I had the pleasure of meeting my old friend, Mr. Alfredo Barilli, who was formerly a pupil of Hiller's at Cologne, on the occasion of his last visit to attend his father's funeral. Mr. Barilli is a talented pianist and vocal teacher, and looks after the musical interests of Atlanta, Ga. He is a well-known composer, his favorite "Cradle Song" (over three thousand copies having been already sold) is well known as a touching little tribute to babyhood. He played for me his new Polish one, which is very brilliant and striking, and soon will be published.

MUSIC TEACHERS' ASSOCIATION.

TORONTO, Nov. 27th, 1885.

EDITOR OF THE ETUDE.—DEAR SIR:—I have much pleasure in complying with your request to furnish a few particulars regarding the movement in this city towards establishing a Provincial Association of Music Teachers. I feel safe in asserting that Toronto occupies the leading position in musical affairs in the Dominion. If not, indeed, in the Dominion. It was highly appropriate, therefore, for a movement of this nature to originate in this city.

A thoroughly representative meeting of our teachers took place on the 7th inst., in the public hall of the Ontario Educational Department.

The scheme for organizing the Association was considered and discussed from various standpoints, and finally a resolution was moved and carried, that an Ontario Association of Music Teachers shall be formed. It was decided to invite all other teachers in the province to meet in Toronto for organization and other business on the 29th and 30th of December. Also a strong committee was appointed to draft a basis on which the Association should be formed (subject, of course, to the ratification of the general meeting), and to arrange all details of the first meeting.

That committee is now at work, and will be ready to announce their programme in a few days. We have every reason to anticipate a large gathering and a successful convention in every respect. It is difficult to make some very excellent persons in the profession foresee the good results that may accrue from an association where teachers of all grades are admitted without any test of ability or other distinction. They do not take into consideration the fact that reforms of every kind have to be brought about gradually, and that the existing state of things must necessarily form the basis from which we may proceed to something better. Some of our teachers advocate the formation of an examining board at once, with power to grant diplomas, and with the idea that any association of teachers outside of that board is a superfluity. The time may, perhaps, come, when Mr. MacIntyre's scheme for an Ontario Association which brings these teachers together for the interchange of thought, must prove helpful to them, and such organizations should be multiplied throughout the length and breadth of the land. I shall be pleased to keep you informed of the progress of the Ontario Association, believing faith that it has a mission and will strive to fulfill it.

EDWARD FISHER.

THERE are constant calls for the January and February issues of this year, Vol. III. We will give fifteen cents for any copies of these issues sent to us.

In the selection of your Christmas presents for friends, remember a subscription to THE ETUDE will make a very desirable one, and will be especially appropriate from the pupil to teacher or teacher to pupil.

Questions and Answers.

QUESTS.—Can you diminish a perfect prime? We have augmented primes. Why not diminished?—M. E.

ANS.—For this reason. A perfect prime is like a cipher or a blank interval to which you can add (augment), but to diminish is like taking something from nothing, which is inconceivable.

QUESTS.—I would like to ask the difference between a vertical slur { and a spread {—R. R. R.

ANS.—There is no difference. You can find written authority for this in Adam's "Dictionary of Musical Terms." O. Ditson & Co., Publishers.

QUESTS.—Can you tell me if Dr. F. L. Ritter gives the degree Bac. Mus. for a successful examination on the four papers mentioned in THE ETUDE? Does this include the whole examination? What other requirements are necessary?—T. D. A.

ANS.—There are other requirements. Write to University of Trinity College, Toronto, Canada, for their Year Book, which contains all desired information.

QUESTS.—Will you please tell me through THE ETUDE when two notes that are slurred should not be treated in the usual manner with accent and staccato? In Schumann's "Volkstänche" (Legend Album), second part, how should the slurred notes be played?—M. W.

ANS.—In many editions, the slurs which you mention are carelessly marked. They should not be carried over the second D, but close on first D; otherwise, the slur is treated as usual.

QUESTS.—Please answer the following in THE ETUDE, and oblige. In pedal playing, what kind of a shoe is the best to use, and should the heel be high or low?—W. E. M.

ANS.—The shoes should be of goat-skin, in the form of "ladies' house slippers," as tight fitting as possible (that is, no loose or waste room in them), the heels not less than two inches broad, nor over a half inch high. Buy a pair that are, so tight as to pinch the feet even painfully; then, putting them on at home, put them, feet and all, into the wash-basin and thoroughly soak them. Then dry them on your feet, when the pliable nature of the kid leather will fit them to the feet more closely than can any shoemaker, still leaving the muscles in perfect freedom for rapid playing. By this plan everything is possible in pedal playing.

QUESTS.—I should like to ask your opinion regarding a little incident that recently came under my observation. A friend of mine, a teacher of music, was asked to play the piano for a social dance at a private house. He refused, saying it was beneath the dignity of a man in his profession to do it. As a result, he offended the people and lost a patron. While a grain of policy is a good thing, was not the position taken by the teacher referred to a right one? Yet, had he played, would he in any way have compromised his position as a teacher? Instances similar to the above are often occurring, I presume, and I should like the opinions of other teachers in regard to the matter.—E. A. S.

ANS.—This is a difficult question to answer satisfactorily. In the case you cite, the teacher could, no doubt, have "maintained the dignity of his profession" without incurring the displeasure of his host and patron. When a teacher of music is asked by his friends at a social evening party, it is his pleasurable duty to do all he can to increase the enjoyment of the hour; and if he plays a few pieces for dancing, if done in the right spirit, his position as teacher is in no way compromised. No more than for the teacher on some certain occasions to be called upon for a "few remarks." The refusal, least of all, should not be given so as to cause any one to feel offended. The apology could be done so beautifully that the respect for the teacher would be increased thereby. It is both a question of dignity and of expediency whether it is best to accept invitations to play in public or not. We claim that the terms "teacher of music" and "public player" are, and ought to be, incompatible, inasmuch as the one so seriously impedes the other. A teacher has to bow down to his immediate profession, to study for this, and nothing else. The very consideration of the dissipation of late hours necessary to be kept in the public performance, is a strong affirmative argument to the above claim; and, moreover, the time necessary to be spent in looking up and practicing the music necessary to be played in public, in the ball-room or the concert hall, will have to be stolen from the legitimate business of teaching, which cannot help being impaired thereby. We know two extremes of this kind in the same town. One teacher absolutely refuses to play in public, at a church concert, or even in church, although he has had numerous offers to do so. He has maintained the "dignity of his profession" for the reasons stated

above; and while possibly many thoughtless people have been able to perceive the grounds for such action, and may have withheld their patronage, there are enough others to discern the fact that attentive application to business renders the character of the work done eminently superior to all other, and the admiring majority pour in such a patronage that this teacher cannot begin to accommodate the pupils that apply. The other extreme is a man that makes it a business to play for dancers and for theatres, and for every kind of concert or celebration. He also teaches; but how? His pupils go to his house and find him gone or sick or asleep. He has no method of teaching; how can he have, since he spends all his spare moments in arranging for bands and getting ready for night work? Not only as a teacher, but financially, he is a failure; his income in relation to the former example of a teacher being about one to five, and as a further reward (?) the very people for whom he labors and "sits up nights to saw for," despise him, and only use him because he is handy.

THE COURSE IN HARMONY.

We will continue Mr. Howard's Harmony Lessons in our next volume, and hope to have the whole work completed for next season. There is, perhaps, no simple work extant that is so admirably adapted for beginners. This fact is fully attested by the popularity of the work in its present incomplete form. The lessons closing with the present instalment are to be had from us at 25 cents each, or \$2.00 per dozen. The chord of the seventh, which is now being presented, will receive a most careful treatment. The copious illustration and detailed questions which characterize the work will indelibly fix each subject on the pupil's mind. Pythagoras says that one must learn and forget a subject nine times before he knows it. Somewhat on this principle Mr. Howard is writing his Course of Harmony. Each step in advance is fortified by numerous remarks and examples, to clearly present the subject to the mind in its different phases, and with constant reference to that which has been gone over, and thus is evolved one of the most perfect educational works in theory ever written.

"CHILDREN'S GRADED SINGING-BOOK IN THE STAFF AND TONIC SOL-FA NOTATIONS," by E. H. NOURSE. Published by F. H. GILSON, Boston.

A compromise between the two systems that will prove advantageous in many ways. There is no doubt that the theory of the staff notation is rendered very plain through a comparison with that of the Tonic Sol-Fa. The little exercises and songs contained in Book I before us are fresh, interesting and instructive. When such a book finds its way into the family and the school, it certainly does good, from the fact that it teaches something of musical science in an easy and comprehensible manner.

"THE SCHOOL-MUSIC JOURNAL." F. H. GILSON, 228 Franklin Street, Boston, Mass.

This is a new musical journal specifically for music teachers in public schools. It is gratifying to know that public education in music is so far advanced as to warrant a publication of this order. The particular need of such a journal is with the general teacher, who, besides the duties encompassed by the three R's, has to teach music. To such this paper will be of untold assistance. The publication is entirely educational, and deals with various modes of imparting music in public schools. There are some 25 regular contributors, who are specialists in this branch of music. We wish the *School-Music Journal* a long and prosperous career. It has an almost unbounded field to work on, and one that is almost untouched. The subscription price is but 50 cts. a year. There will be ten issues during the year. Send for sample copy to publishers.

We carry in this issue a large number of advertisements from various leading business firms. In replying to any of these cards, our readers will, we trust, have the courtesy to credit THE ETUDE.

SEND FOR OUR Catalogue of Sheet Music Book, etc. Mailed free.

The Wisdom of Many.

NOBLEST minds are easiest bent.—HOMER.

Applause is the spur of noble minds, the aim and end of weak ones.

The results of false erudition are far more disastrous than those of ignorance.

Whatever your studies are, play a little of Bach every day. It will give strength to your groundwork.

Let every one advance or be led so far as a sincere and unwearied pleasure in the pursuit offers inducements.

Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider.—LORD BACON.

The extent of a person's artistic qualification is commensurate with the delight he takes in the matter, and deserves to be cultivated so far as that delight continues unabated.

Sound awakens directly a peculiar rhythm of nervous wave motion, which is the physical vehicle for a peculiar feeling. The vibrations of sound induce a sympathetic vibration on every nerve of the body.—HAWES.

Schopenhauer says, "Mere acquired knowledge belongs to us like a wooden leg and wax nose. Knowledge attained by means of thinking resembles our natural limbs, and is the only kind that really belongs to us."

Whatever theory we hold as to the functions of the brain or mind, it is certain that the powers of the brain are only gradually developed, and if forced into premature exercise, they are impaired by the effort.—SIR H. HOLLAND.

Art has as its fundamental law the law of beauty. Beauty presupposes symmetry; symmetry is visible rhythm; rhythm is audible symmetry or symmetrical motion; symmetrical motion is the ground element of music.—CHRISTIANI.

Mr. Ferdinand Praeger says, "Musicians who wrote works merely to please the public—works which they themselves did not value, but which were simply produced to sell—were not artists; they could only be considered as shopkeepers."

Every mind must know the whole lesson for itself; must go over the whole ground. What it does not see, what it does not live, it will not know. Ferguson discovered many things in astronomy which had long been known. The better for him.—EMERSON.

Let knowledge grow from more to more,
But more of reverence in us dwell;
That mind and soul, according well,
May make one music as before,
But vaster.

—TENTSON.

The inner life, the moods and passions of Nature express themselves forcibly in sounds. We hear the music of Nature in the uproar and tumult of the elements, in the rolling and crashing of the thunder, in the howling and roaring of the tempest; we hear it in the heart-piercing sounds which the storm draws from the broken rocks; we hear it through the gushing of the foam and the rolling of the mighty sea waves, in the rippling and bubbling of the stream and of the rivulet; we hear it in the entire range of the passions, half human in their nature, which animate the higher brute creation; we hear it in the polyphonic warble of the birds, expressive of longing, joy, anger and anxiety; we hear it in the melodious chirping of the grasshopper, exhilarated by the refreshing morning dew.—E. FAUER.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. Above the staff, there are numerous fingerings and breath marks (indicated by a small 'b' in a circle) to guide the performer. The piece concludes with a final cadence. The title 'The Rose Tree' is written in a decorative, cursive font at the bottom of the page.

4 3 2 1 3 1 3 1 3 2

0 4 3 2 3 4 3 2 1 3 2 1 3

1 2 1 2 3 1 2 2 0

The musical score for 'The Rose Tree' is presented on a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is written in the bass clef, while the treble clef contains a whole rest. The melody consists of two phrases, each separated by a double bar line. The first phrase is: G2 (finger 1), F2 (finger 2), E2 (finger 1), D2 (finger 2), C2 (finger 3), B1 (finger 1), A1 (finger 2), G1 (finger 1). The second phrase is: F#1 (finger 2), E1 (finger 1), D1 (finger 2), C1 (finger 3), B0 (finger 1), A0 (finger 2), G0 (finger 1). The notes are marked with finger numbers 1 through 3, and the final note G0 has an accent mark (>).

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The score includes a key signature change to one flat (Bb) after the first measure. The melody is simple and catchy, with a repeat sign at the end. The bass line provides a steady accompaniment with eighth and sixteenth notes. The score is written in a clear, legible font.

[illegible]

800.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The melody is in the Treble staff, and the bass line is in the Bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The score includes fingerings (1, 2, 3) and a repeat sign. The piece ends with a double bar line and a repeat sign.

AIR. (MELODIE.)

The figures refer to the measures:

1-4 The first subject.

5-12 The second "

13-20 " " " repeated.

N. B. The sign ⊙ is used to indicate the end of a
"phrase," the sign ⊕ the end of a "period."

ROBERT SCHUMANN, Op. 68. No. 1.

(M.M. ♩ = 88.)

The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The time signature is 2/4. The key signature has one flat (B-flat). The score is marked with dynamics: *p* (piano) and *mf* (mezzo-forte). The first system (measures 1-4) is marked *p* and ends with a phrase sign ⊙. The second system (measures 5-12) is marked *mf* and *p*, ending with a phrase sign ⊙. The third system (measures 13-20) is marked *p* and ends with a phrase sign ⊙. The fourth system (measures 21-28) is marked *mf* and *p*, ending with a phrase sign ⊙. The fifth system (measures 29-36) is marked *p* and ends with a phrase sign ⊙. The score includes various musical notations such as slurs, ties, and dynamic markings.

TURKISH RONDO. RONDEAU TURC.

The figures refer to the measures:

1 - 8 Subject, in C, ending in G
 9 - 16 " " repeated
 17 - 26 First episode, in C, leading to
 27 - 34 Second repetition of subject.
 35 - 82 Second episode, in G.
 82 - 116 Repetition of the first 34 measures

116 - 140 Third episode, in A minor,
 140 - 156 Seventh and eighth repetition of subject,
 156 - 166 Repetition of first episode
 166 - 170 Passage, leading to
 170 - 226 Coda.

"The Musician". R. Prentice.

N.B. The Sign (◉) is used to indicate the end of a "phrase," the Sign (○) the end of a "period," the Sign (-) indicates a slight accent.

Revised & fingered by FRED. C. HAHR.

D. STEIBELT.

Allegro. M.M. ♩ = 120.

PIANO. *mp* *leggero*

mp *leggero* *p* *mf* *p*

Ped. *

16 20 24

Musical score for "The Rose Tree" in 2/4 time. The score is written for a piano and voice. The piano part features a melody in the right hand and a bass line in the left hand. The melody includes various ornaments and fingerings, such as trills and grace notes. The bass line consists of chords and single notes. The score includes dynamic markings like *mf* and *p*, and a *Ped.* (pedal) marking. The key signature has one sharp (F#), and the time signature is 2/4.

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano and includes a variety of musical notations such as treble and bass staves, notes, rests, and fingerings. The key signature is one sharp (F#). The score includes a section marked "38" and another marked "42". The piece concludes with a "Ped." (pedal) instruction and a final note.

OT 2 3 1 4 2

4 3 5 2 5 3 5

5 4 *f* 5 4

5 4 3 2 1 2 3 4 5 6 7 8

Handwritten musical score, first system. Treble and bass staves. Includes fingerings (e.g., 2, 4, 3, 5) and dynamics (*f*). A tempo marking of 70 is present.

Handwritten musical score, second system. Treble and bass staves. Includes fingerings and dynamics (*p*). A tempo marking of 74 is present.

Handwritten musical score, third system. Treble and bass staves. Includes fingerings and dynamics (*mp*, *p*). A tempo marking of 82 is present.

Handwritten musical score, fourth system. Treble and bass staves. Includes fingerings, dynamics (*cresc.*, *mf*), and a *Ped.* marking with an asterisk. A tempo marking of 90 is present.

Handwritten musical score, fifth system. Treble and bass staves. Includes fingerings, dynamics (*cresc.*, *p*), and a *Ped.* marking with an asterisk. A tempo marking of 98 is present.

Handwritten musical score, sixth system. Treble and bass staves. Includes fingerings, dynamics (*cresc.*), and a tempo marking of 102.

5

System 1: Treble and bass staves. Treble staff starts with a piano (*p*) dynamic and a slur over measures 106-108. Bass staff has a piano (*p*) dynamic. Measure numbers 106 and 108 are indicated. A mezzo-piano (*mp*) dynamic appears in measure 109.

System 2: Treble and bass staves. Treble staff has a piano (*p*) dynamic. Measure numbers 112 and 116 are indicated. A forte (*f*) dynamic appears in measure 115.

Minore.

System 3: Treble and bass staves. Treble staff starts with a forte (*f*) dynamic. Bass staff has a forte (*f*) dynamic. Measure numbers 118, 120, and 122 are indicated. Dynamics include *f*, *mp*, and *mp*. Pedal markings (*Ped.*) and asterisks (*) are present.

System 4: Treble and bass staves. Treble staff has a piano (*p*) dynamic. Measure numbers 124, 126, and 128 are indicated. Dynamics include *p*, *p leggiero*, and *f*. Pedal markings (*Ped.*) and asterisks (*) are present.

System 5: Treble and bass staves. Treble staff has a piano (*p*) dynamic. Measure numbers 130, 132, and 134 are indicated. Dynamics include *f* and *mp*. Pedal markings (*Ped.*) and asterisks (*) are present.

System 6: Treble and bass staves. Treble staff has a piano (*p*) dynamic. Measure numbers 136, 138, and 140 are indicated. Dynamics include *f* and *mf*. Pedal markings (*Ped.*) and asterisks (*) are present.

Majore.

mp *leggiervo* *p* 144

cresc. 148 *mf* 152

Ped. *

156 *p* *cresc.* 160 *p*

Ped. *

f 164 *p* *cresc.*

170 *f* *p*

176 *f* *Ped.* * *Ped.* 180 * *Ped.* * *Ped.*

cre - - scen - - do

184

188

m. 8.
con espressione

Ped. *

in Tempo

196 *p*

ritardando

Ped. *

Ped. *

Ped. *

p 200

Ped. *

Ped. *

Ped. *

Ped. *

p 204

f 208

p 212

f 216

mf 220

cresc.

f

f

ff

f

Ped. *

Fine

SOLDIERS MARCH. (SOLDATENMARCH)

The figures refer to the measures:

- 1-4 Section }
5-8 " } The first subject.
9-16 Repetition of first subject.
17-24 Two 4 measure section }
25-32 " " " " } 2nd subject.

N.B. The sign ① is used to indicate the end of a "phrase," the sign ② the end of a "period."

ROBERT SCHUMANN, Op. 68. No. 2

Lively and in strict time.

Munter und straff. (M.M. ♩ = 100.)

The musical score is written for piano in 2/4 time, key of D major. It consists of 32 measures. The tempo is 'Lively and in strict time' (Munter und straff) with a metronome marking of 100 beats per minute. The score is divided into sections: measures 1-4 (first subject), 5-8 (first subject), 9-16 (repetition of first subject), 17-24 (two 4-measure sections), and 25-32 (second subject). The first subject is marked with a circled 1 (①) at measure 4, 8, 16, and 24. The second subject is marked with a circled 2 (②) at measure 32. The score includes various dynamics such as forte (f), piano (p), and crescendo (cresc.). The music features a lively, rhythmic melody with various fingerings and articulation marks.

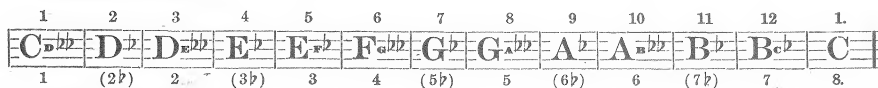
STUDIES IN TRANSPOSITION.

By D. De Forest Bryant.

PART II.

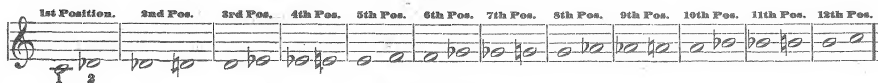
The Flat System.

Chromatic Numbers.

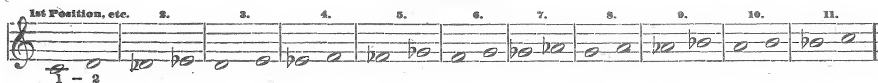


Diatonic Numbers.

EXAMPLE 1.



EXAMPLE 2.



EXAMPLE 3.

EXAMPLE 4. (+ 3)

EXAMPLE 5.

EXAMPLE 6. (o 4).



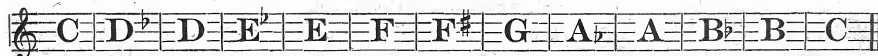
The above examples will suffice to show how the examples in preceding lesson are to be transposed into flat positions, which should now be carefully done. It may appear more logical to consider C, D, F, G and A as double flats, and older pupils may adopt this notation if desirable; however, the author thinks the use of double flats will be sufficiently illustrated for the present in the development of the F \flat scale, wherein B \sharp occurs as the fourth.

The Enharmonic System.

TABLE 1. THEORETICAL.



TABLE 2. PRACTICAL.



The intervals thus far illustrated may be termed Unchanged intervals, all these intervals may be changed in two ways: First, by Depression; Second, by Elevation.

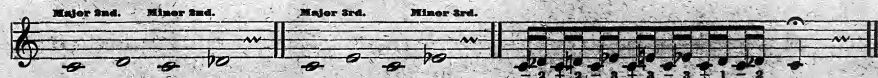
Rule for Depression:—A plain letter is depressed by a flat (\flat); a sharped-letter, by a cancel (\natural); a flatted-letter, by a double flat.

A Major interval when depressed one half-step is changed to a minor (\flat) interval.

EXAMPLE 1.

EXAMPLE 2.

EXAMPLE 3.



Seconds being Dissonant are used in succession to form scales.

Thirds being Consonant are used in combination to form chords.

EXAMPLE 4.



A combination of the 1st, 3rd and 5th tones of the major scale, called the *Chord of C Major*, (C+).

Notice from 1st to 3rd is a *Major third*; from 3rd to 5th a *Minor third*. This assists in measurement.

EXAMPLE 5.



A combination similar to the above, but with the 3rd depressed, called the *Chord of C Minor* (C-).

Notice that the position of thirds is reversed; from 1st to 3rd being *Minor*, and from 3rd to 5th being *Major*.

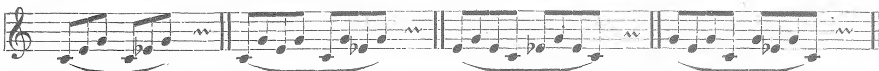
Diagram: $\begin{smallmatrix} - & 3 \\ - & 3 \end{smallmatrix} \} = - \text{Chord.}$ $\begin{smallmatrix} + & 3 \\ - & 3 \end{smallmatrix} \} = - \text{Chord.}$

EXAMPLE 6.

EXAMPLE 7.

EXAMPLE 8.

EXAMPLE 9.



EXAMPLE 10.

Melody in Major.



EXAMPLE 11.

Melody in Minor.



EXAMPLE 12.



A chord with a depressed 3rd and 5th, both constituent thirds being *Minor*, called the chord of C Diminished (C--).

Diagram: $\begin{smallmatrix} - & 3 \\ - & 3 \end{smallmatrix} \} = -- \text{Chord.}$

EXAMPLE 13.



EXAMPLE 14.

Melody introducing a Depressed 3d and 5th. In measures 1, 2, 4, and 5, of course F# and D# would be written instead of G2 and E2.



Interesting and instructive dictation exercises can be formulated thus, (teacher to pupil) "Place your five fingers on any position, as D Major, F Minor, and strike 1 2 3 2 1 2 3 4 3 2 1 3 5 1, etc."

EXAMPLE 15.

Skipping positions by 5ths. Begin at the lowest C on the piano and transpose till you reach the highest.



In this way the order of Keys is established, though nothing need be said about Keys at present.

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LIBERATING THE RING FINGER.

THERE will be many who will see this issue who have not had the opportunity of following the discussion relative to liberating the ring finger going on in THE ETUDE. We have advocated and agitated the subject to get at the truth of the matter. Thus far Dr. Forbes has severed 48 tendons, and all have proven successful, except, perhaps, one case, where a party declared his hand was injured by the operation, and offered to "settle the matter amicably" for a certain consideration in money. He was summarily foiled in his nefarious attempt to injure the professional standing of one of the foremost medical men of the land, by being stigmatized as a blackmailer.

The part we have taken in the developing the subject has been purely for educational purposes. We have been encouraged to advance by the practical results shown by the experiment. Our own right hand tendon has been cut, which we have made a test case. Our testimony was given in last issue, and time has corroborated our statement. There is now scarcely a semblance of the wound remaining, while the freedom and mobility of the fourth finger remain just as marked as stated in our testimony.

The tendon that is severed will again unite. The ends of the cut tendons will throw out new tissue, and in time reunite, but be greatly elongated or spliced. The elongation is just what is accomplished by continued and severe technical exercise.

To fully establish the claims of the process advocated by Dr. Forbes will require years. The danger of the operation is, however, infinitesimal, if properly performed.

There has been some violent opposition to the theory. Some of these vehement protests we will publish in future issues; in other parts of this issue will be found some conservative views from eminent pianists and teachers. We have been warned, threatened, ridiculed and abused for lending the pages of THE ETUDE to the advocacy of the process. We mean, nevertheless, to move forward in the matter until a thorough test has been given.

We have yet a few pamphlets giving a detailed description of the process, which we will mail on the receipt of a two-cent stamp. Since our last issue, quite a number of tendons have been severed by Dr. Forbes, the result in every case being most gratifying. We here append the testimony of Mr. Shope, which is a fair example of the rest.

WASHINGTON, D. C., Dec. 24, 1885.

MR. THEODORE PRESSER, EDITOR OF THE ETUDE.—DEAR SIR:—Having given the matter of ring-finger liberation careful consideration, and personally interviewed Dr. Forbes thereon, I submitted myself, in your company, on the afternoon of Thanksgiving day, as a candidate for the operation. The Doctor having ascertained, after a thorough examination of my hands, that the severance could be successfully effected, proceeded to disannul the accessory tendons, which was but the work of a few minutes.

He found it expedient to make two incisions on the left hand and one on the right hand, one tendon of the latter being too slight to require attention. In the operation between the ring and little fingers of the left hand it was found that the connecting ligament, instead of being a single tendon, as in the other two instances, consisted of a series of tendons or bundle of fibres, causing such restraint that the ring finger was almost wholly devoid of individual action on the piano. Since the disunion, the ring finger of each hand is qualified to act independently of the contiguous members—the possible elevation from the plane of the hand being about an inch higher than previously, when the lift was scarcely appreciable.

I have made practical test at the piano, and am gratified to find that Plaidy's Exercises for developing strength and independence of the fourth or ring fingers, while holding down the middle and little fingers, can now be perfectly accomplished, where hitherto painful exertion and feeble results were the inevitable result.

Again, in S. B. Mills' Tarentelle, No. 1, where the ring finger is brought into frequent requisition with necessarily swift execution, I was wonderfully surprised by the equality of tone and the facility with which it was produced, over against the restricting action and poverty of

tone formerly punctuating my execution of the piece, entirely due to the awkward member.

While the operation was not painless, the temporary feeling experienced can only be regarded as of trivial moment, when considering the positive benefits resultant—involving the attainment in a few minutes of that which years of practice but partially afforded, viz., independent action and consequent increase of tone-producing power.

Dr. Forbes, for his pioneer labors in demonstrating, by this special feature of surgical emancipation, that the black sheep of the digital flock has rights which we are bound to respect, and you, Mr. Editor, for your unselfish zeal in promoting an interest in the matter, merit the unbounded thanks of all true lovers of the progressive in practical pianism.

Very respectfully,

EDWIN I. SHOPE.

TO TEACHERS.

WITH this issue we begin the publication of a collection of pleasing and instructive piano-forte pieces. This collection will be edited by the highest authority on the technical points of piano playing. The selection will be mostly the music which receives analysis in *The Musician*, and will conform to the views presented in that work. The aim will be to make a union between them. We will also continue to publish the piano studies as in the past, but not in so great number. The musical part of our journal has never been what we would desire it to be. We were in no condition to give it more attention. We have made the start with this issue to build it up, and have the following to offer to our subscribers. We will furnish to subscribers the music of each month's issue of THE ETUDE at 50 cents a dozen (one copy a month). The music will be placed in an elegant cover, with appropriate title-page, with price marked at regular sheet music rate. The postage will be paid by us. An order for one dozen will mean one copy of the music of each issue for one year. No order will be received for less than one dozen. The paper will be the same as THE ETUDE is printed on, except the cover, which will be somewhat heavier. Back issues cannot be supplied, as we will print each month only the number that has been ordered. We can place the music at this low price for this reason; when the presses are running off THE ETUDE, the cost of these extra copies is very little more, the greatest cost being the paper. There is not a teacher in the United States or Canada but what can use this music in teaching, and we hope that for the January issue we will have many orders. This is an opportunity for teachers to get really first-class music at nominal rates. Send in your orders.

It is a duty that every teacher owes to his profession, to his patrons and pupils and to himself, to insist on the introduction of musical literature into every household. In no other way can musical sense be so readily diffused among the people. All this stupidity that teachers are grumbling about results from ignorance on the part of parents, and this ignorance, in turn, results from a want of education. Now what is there that is more powerful as an educator than the press? Yet the general press talks of politics, of pork, of presidents and of poets, but scarcely a word of music or of musicians. Why this strenuous laboring to reach the benighted public through a rendition of the master-pieces? How can the people appreciate a master-piece if the master is unknown to them? When a living master comes, everybody, from the serf to the nobleman, is on the *qui vive* to behold him, and hear what he has to express; but who cares for the interpreter of this same master's expression when the master is dead and gone? To be sure, a thing of beauty remains a joy forever, but it requires the development of much idealism to comprehend the beauty of a musical composition, and this sense of the beautiful will remain obtuse unless the bright light of intelligent thought and criticism be thrown upon it.

Teachers' Department.

EASE is the quality in all good mental product that gives it currency. "What is labor to produce is also labor to comprehend," is a principle which holds even of intellectual effort. For, however high or deep the subject-matter may be, and however long the writer may have worked to master it, when the moment of telling comes, it must come to a full buckler, which needs but to be tilted that the contents may run out. Into the world of art the curse has never penetrated. "In the sweat of the brow" its bread cannot be gathered. Art works are apprehended intuitively. He who reasons about a figure, and fills himself up with notions of "theme," "counter-subjects," and such like scholastic wind, will inevitably miss the impression which the figure was intended to convey. These principles should be borne in mind by young writers. Their success as speakers, writers or composers can only come from their ability to pour out; to which end their education has to have two departments—filling up, and learning how to express themselves. Whatever of originality they may come to evince, must come as the spontaneous expression of a full mind. This is the secret of the continued influence of such men as Beecher, and the veteran writers who go on year after year with increasing originality and abundant ideas.

PLAN FOR PIANO-FORTE CLASSES.—"A class should consist of three pupils, who are to study the same piece and to share an hour's lesson at one piano-forte. The three pupils should be as nearly equal in musical capability as possible. Each pupil is to be twenty minutes at the piano, during which time the other two are to observe carefully all that is done and said, and when necessary, to ask any further explanation they may think needful.

"In order to thoroughly equalize the progress of each pupil, care must be taken that whatever new music is read, or whatever pieces are played by a particular pupil at one lesson, shall be read and played by the others at succeeding lessons. When the new lesson is first read, the teacher is to mark the fingering, and anything else that may be necessary on the music of the pupil then at the piano; after the hour's lesson, and before separating, the other two pupils are to transcribe all such fingering, etc., on their own copies. Among the advantages of this plan are:—

- "1. The expense is only one-third that of private lessons.
- "2. The pupils obtain all necessary fingering and explanations as effectually as by private lessons.
- "3. The fact of each pupil having to play in the presence of the two others must necessarily assist in the acquirement of that self-possession indispensable to an intelligible performance of a piece.
- "4. All the advantage to be gained by hearing the teacher play the pieces that are studied can be at once equally obtained by the three pupils."—AGUILAR.

Let the teacher always bear in mind that he is teaching an art; that he must, therefore, treat both the pupil and subject of his instruction in the manner and with the feeling of an artist.

Acting upon this maxim, he will regard his pupil with that esteem and affection which is due to the future brother artist, and to every one engaged in high intellectual pursuits.

He will foster and strengthen the student's natural capabilities and love for art. All artistic activity must spring freely and joyously from the heart, if it is to continue fruitful during life; we cannot force even ourselves, much less others, to do it. Taste for the art is the first and altogether indispensable condition of success in this sphere of action, and the teacher who knows not how to preserve and increase this pleasure, is sure to fail in his object. He is not, however, to excite a false pleasure to stimulate vanity, or hold out enticing prospects of gain or distinction, but to awaken the genuine taste for art itself, and, indeed, by all such means as will render pupils more and more intelligent, and capable of enjoying that pleasure which attends a course of practice worthy of it, by a reasonable, animating word, by a feeling performance of artistic masterpieces, and, lastly, by a really artistic method of teaching and training.

From Christiani's Book, PRINCIPLES OF EXPRESSION

IN PIANO-FORTE PLAYING,

We find the following interesting table. The first thing one thinks on reading it is, "Where do I belong?"

Talent.	With			Technic.	The Highest Obtainable Result would be:
	Emotion.	Intelligence.	Imagination.		
1	2	3	4		Executive artist, of highest order.
1	2	3	...		Non-executive artist; probably first-class teacher.
1	2	...	4		Natural artist, without musical training; for instance, Hungarian gypsy musicians.
1	...	3	4		Excellent musician; probably scholarly and critical, but dry.
1	2	...	...		Enthusiastic music-lover; more impulsive than discriminating.
1	...	3	...		Probably a good teacher.
1	...	...	4		A virtuoso, without being either an artist or a musician.
1	...	...	...		An individual possessing the key to a treasure-chamber, without ever having opened the door.
...	2	3	4		An ever-laboring artist, whose life is too short to attain the perfection he aims at.
...	2	3	...		Artistic connoisseur; probably a good art-critic.
...	2	...	4		Spasmodic executant; for instance, certain lady pianists with more sentimentality than judgment.
...	2	...	...		Music-lover by instinct; a good listener.
...	...	3	4		Scholarly executant, but cold.
...	...	3	...		Musical theorist.
...	...	...	4		Virtuoso of the music-box kind.

A WORD FROM "OLD FOGY."

I don't think, Mr. Editor, that my personality concerns the writer of "Some Types of Piano Pupils," or the readers of THE ETUDE. I may be a crabbed lover of art. I am certainly an earnest one, and it is sometimes with regret I see the valuable pages of your interesting journal taken up by silly scribblers who don't know what they are talking about. The writer of the above mentioned article is an alleged humorist—thinks he is funny, but he merely exaggerates. It is not wit to talk about school-girl gossip or baldheads. However, this is not the point. The question of the relations of amateurs and professionals is an important one in all its bearings, and I would advise our friend, our very funny friend, to remember one thing, and that is, the school-girls he so scoffingly writes of, are, after all, enabling him to get his bread and butter, in addition to the fact that by their warm enthusiasm they stimulate art, even if they are only "average" pupils. I must be heard again on this subject, Mr. Editor.

OLD FOGY.

DR. LOUIS MAAS returned about the first of October from an extended tour through Italy, Switzerland, Austria, Germany, Denmark, Norway and Sweden. At Weimar he visited Liszt, and returned much pleased with his trip. He has resumed his lessons in Boston, and is again open to engagement for concerts. We call our readers' attention to the artists' concert advertisement in our columns.

Pupils' Department.

LIFE is short, art long, opportunity fleeting, experiment slippery, judgment difficult, fingers stiff.

Those who would become successful musicians must make that study of highest importance, and see that other educational pursuits (if such exist) will be of assistance in this. Gluck became a student of languages and literature that he might understandingly attempt the reformation of the lyric drama. Wagner studied languages, history, and mythology, solely to aid him in his art. Few become successful in one branch, compared with the number who undertake its study; and a very small number become noted in more than one. Goethe will serve as an example of the latter class, being successful as author, botanist and natural philosopher; and Kant, who, besides being a great metaphysician, was also one of the most learned of European astronomers.

THE SCHERZO.—An invention of Mendelssohn's, although initiated by Beethoven. The qualities required for its construction are wit and spirit, an almost electric rapidity of the harmonious changes, and a fairy-like lightness of treatment in the whole subject. A Scherzo, or Capriccio, ought to float, as it were, in the air, and should appear entirely ethereal; its whole essence is sport, jest, hilarity and brightness. The Scherzo was a natural consequence of the improvement which the sonata made, with respect to its progress as a psychologically conceived and constructed form. The slow and somewhat heavy minuet could not continue to satisfy the composer.—E. PAUER.

A PROPER artistic education, like genuine art itself, does not aim at mere mechanical proficiency, which constitutes the merit of an artisan; nor does it lay great value upon mere external contemplation, which leads away from the living fountain of art to dead abstraction, but is directed towards the soul and essence of the thing. The task which it proposes to itself is to impart to every individual, or, at least, to as many individuals in a nation as possible, a proper idea of the real nature and object of art, and to ripen this perception into active life. This task divides itself into two distinct operations. The first is to discover in the student the germs of artistic susceptibility and talent, to awaken and animate them to remove the obstacles tending to obstruct their growth, and to train and foster them, so that they may become living powers. The second is to take from the highest artistic point of view a survey of all that art is intended to effect, or is capable of effecting, and has already achieved.

All this, or as much as each individual is capable of receiving, is now to be imparted to the student. It is not the hand or ear only which it proposes to teach and train, but it aims at penetrating through the medium of the senses to the soul, and by exciting his feelings, awaken his artistic consciousness. This done, the waves of sound may now flow through the air; that which has been internally perceived, which has become the property of the thinking mind, will remain a secure acquisition, a safe foundation for further operations. Educators should be consummate masters of what they pretend to teach, and not mere *dilettanti* bent on laying hold upon a few dollars.

TECHNIC is indispensable. You cannot play without it, and there is no way of acquiring it except by the most painstaking, accurate, industrious labor. So do not shrink the drudgery; welcome it. But it is still more important to remember that even the greatest technical attainments are only a means to an end. That end is artistic interpretation. Imagination and feeling are great artistic qualities. Combined with intelligence and technique, they will make an artist of you. If you have only technic, machinery will surpass you. A music-box is infallible, but it cannot interpret. This shows you the value of mere correctness.—J. C. FILLMORE.

ADVICE AND CAUTION.

(FROM "PIANIST OF THE PAST.")

"Let the fingers and thumb be placed over the keys, always ready to strike, bending them more or less, in proportion to their length, and accommodating them to the exigencies of the piece."—**CLEMENTI.**

"The second, third and fourth fingers must be bent so as to bring the thumb and the fifth finger on a line; each finger must be placed over its respective key and remain in that position, whether used or not."—**J. B. CRAMER.**

"Keep the keys down the full length of every note, for, when the contrary is required, it is indicated by a particular sign. All unnecessary motion must be avoided."—**CLEMENTI.**

"The extremities of the fingers (but not the nails) must strike the keys; their motion should be so smooth as not to be noticed."—**CRAMER.**

"We should especially accustom children, when necessary, to stretch the hand as much as possible, instead of jumping backward and forward with the whole hand, in doing which, moreover, the fingers are often drawn together as in a lump."—**EMANUEL BACH.**

"On commencing a new piece, and particularly a study, the player is recommended,—

"1st. To play the piece slowly and with great care, and pay strictest attention, not to omit a single note or accidental."

"2d. Whenever the fingering is marked, not to deviate from it."

"3d. To give each note in the division of a measure its proper value, and make one hand correspond strictly with the other."

"4th. To practice separately, again and again, and always with a distinct touch, such passages, measures, and even single notes, as present any difficulties of execution."

"5th. To play the piece over several times for the express purpose of fully understanding and executing all the marks which relate to character, expression and style."—**MOSCHELES.**

"Some persons play stickily, as if they had glue between their fingers. Their touch may be called too long, for they let the notes last beyond their time. Others play too shortly, as if the keys were red-hot. That is also bad; the medium is better. All sorts of touch are good when in the right place."—**EMANUEL BACH.**

"Unbecoming habits should be carefully avoided, as holding the face too close to the book, biting the lips, nodding the head to mark the time, opening or distorting the mouth, etc., as they are prejudicial to health and contrary to gracefulness of demeanor."—**HUMMEL.**

"The player must possess such control over his fingers as enables him by the weight and pressure of their extremities to produce every shade and gradation of tone from the most delicate to the most powerful."—**MOSCHELES.**

"A man's merit consists only in the amount of industry and exertion he bestows upon the object he desires to attain. He that is gifted by nature with talent or genius, has no right to look upon these gifts as his own desert, but as an obligation, which Heaven has imposed upon him, to cultivate them so far as to enable him to perform all that may be reasonably expected from the talent he possesses."—**LOUIS FLAIDY.**

"Let your accompanying hand be your conductor, and let it keep time, even while your other hand plays *rubato*."—**CHOPIN.**

"The style of a performance should be a true image of that of the composition. It is necessary, therefore, to study the character of a piece before we attempt to execute it."—**CLEMENTI.**

"When any musical idea, any group, or phrase, or passage, recurs in various places of a composition, then the performer is not only at liberty, but it should be his duty, to alter the mode of rendering at each repetition, in order to avoid monotony. But in deciding upon this variation, he has to consider what precedes and what follows, and then determine his mode of rendering accordingly."—**CZERNY.**

"Let us advise all young performers to refrain from all unnecessary motion of the body, and preserve an easy deportment of the arms; not to place themselves in too high a position in respect to the key-board; let them listen well to their own performance, question themselves, be severe in judging of themselves. In general, they work too much with their fingers and not with sufficient intelligence."—**S. THALBERG.**

* A teacher may sometimes discover a different mode of fingering, which will produce an equally good effect, and at the same time be more peculiarly adapted to the hand of the pupil.

ADVICE AND CAUTION.

(FROM "PIANIST OF THE PRESENT.")

"In slow movements it is profitable to have the student subdivide the counts, *c. g.*, in the introduction of Beethoven's Sonata Pathétique, and in the Fifth Fugue in D (Bach's Well-tempered Clavier), I frequently have pupils count 16 in a measure. On the other hand, in many quick pieces, I have them count the measures in groups (one to each measure), which frequently gives the real pulsation, *c. g.* Chopin's Scherzo, where the study of rhythm in groups of four measures, counting only one to each measure, at once clears up much of the composer's meaning, which is otherwise indistinct to many students."—**W. H. SHERWOOD.**

"In somber or heavy strains, I think there should be a comparatively slow trill. I generally have to teach them slow for years, in order to secure good quality, clear execution and distinctness. Most players trill too indefinitely."—**W. H. SHERWOOD.**

"I wish something could be said to call attention to the evil results of lifting the fingers too high in piano-forte practice. Many persons fail to acquire a good touch simply because they fall into this habit. It has its use in moderation and proper proportion, but as a rule, according to many eminent teachers and pianists, the fingers in playing should be held very near the keys; sonority of tone is produced not merely by striking the keys, but by a certain blending or mixture of forte, pressure and strength, combined with elasticity. This touch is difficult to describe, but the ear can immediately distinguish the effect."—**WM. MASON.**

"The scale of D flat major in parallel as well as contrary motion, is, according to my experience, the easiest to begin with, because of its easy hand-position and uniform motion of the thumb. It being especially applicable to the hand-position belonging to this scale. The position of the hand brings the weak fingers squarely over the keys, whether white or black, the thumb being near the edge of the white keys. It is maintained by some piano-forte teachers that the chromatic scale is easiest for beginners, on account of the uniformity of fingering."—**WM. MASON.**

"For Playing Broken Octaves.—Arch the hand, covering the keys of an octave, from the thumb to the fifth finger, as indicated in the note on octave-playing. Keep the thumb and the side of the wrist next the thumb down, lifting the rest of the hand, keeping the fifth finger rigid in its curved and erect form, play many times with the fifth finger in this way holding the thumb on the key, and making as if a motion up and down with the rest of the hand as possible. Then hold the fifth finger down in turn, with the outside of the wrist low, and roll the thumb side of the hand up and down, playing with the thumb; afterward alternate with the extremes in broken octave practice. This method gives stronger and bolder results than the ordinary use, and may be termed a *wrist exercise*. It helps loosen the wrist, and at the same time gives the weak fingers a great power of motion. The fourth finger should then be substituted for the fifth, observing the same rules as before indicated."—**W. H. SHERWOOD.**

"Some composers—notably F. Hiller, in a 'Bolero' which I have of his—have introduced an additional and very useful mark in connection with the Damper-Pedal. In long passages, where the pedal is to be used throughout, and changed with each chord, they write 'Ped.' at the beginning, and put the mark ϕ wherever the pedal is to be instantaneously released and used again. There is frequently not room enough for 'Ped.' at every such place, especially when they are of rapid occurrence, and this mark fills a needed gap in musical shorthand. When the pedal is finally released, the usual mark '*' is used."—**C. FLORIO.**

"It will be of great service to the student to keep the knuckle-joint of the second finger (index finger) slightly depressed, the knuckle-joints of the fourth and fifth fingers somewhat elevated. This will cause the entire fifth finger to assume a position nearer the perpendicular than the others. This touch presumes that the fingers shall rise and fall from the knuckle-joints. This is the most frequently serviceable and the most reliable position for developing strength and certainty of execution."

"For light, quick, crisp passages, the knuckle-joints can be held down still firmer, with the fingers more curved, so as to strike nearly on the nails, raising only a slight distance above the key-board, almost staccato."

"For a more liquid, mellow quality of singing tone, allow the knuckle-joints to rise more, and the fingers to stretch out partially flat; lifting them higher than usual will aid one to produce a fuller, deeper singing quality."

—**W. H. SHERWOOD.**

The above is taken from Mr. Palmer's most excellent "Piano Primer."—**Ed.**

[FOR THE ETUDE.]

THE PEDAL: ITS USE AND ABUSE.

BY T. L. KREBS.

There surely is no part or any musical instrument which is more abused and about which there are more vague and incorrect ideas in vogue than the sustaining pedal of the piano-forte, and there is no other musical instrument on which a more hideous noise can be produced than the piano-forte when the "loud pedal" is used by a person ignorant of its proper application.

By giving this part of the mechanism of the piano the name "loud pedal," many people plainly show what idea they have of the sustaining pedal, and we need not be surprised when so-called advanced players will assure any one questioning them on the subject, that this pedal is to be used in "loud" playing.

The appellation "loud pedal" is altogether misapplied (as this pedal is frequently used in the most delicate passages), and has arisen from the observation that the pedal, when pressed down, will allow the strings to vibrate after their respective key has been released, thus increasing the power of the tone by the vibration of strings in sympathy with the harmonics of the bass note held by the pedal. This sounding of the harmonic tones is illustrated by the following experiment:—Strike with some force the contra C, hold it with the pedal and press down (without striking) the keys *c, g, c, g, b* flat next above contra C. Then release the tone held by the pedal, when the tone of the strings belonging to the keys mentioned above will be quite distinctly audible. But this increasing the power of tone should not be the real object of the use of the pedal, and, therefore, the appellation "loud pedal" should be abolished for one which expresses the real object of its use. The *sustaining* pedal, as it always should be called, is, as its name implies, used to sustain any tone or tones when it is not practicable to sustain the same by keeping down the keys, as it occurs when the hand must move from one part of the key-board to another, or when there is an extended chord, the several notes of which the player cannot grasp or hold down simultaneously. If an organist or violinist were to produce as many wrong and discordant tones on their instruments as many people, who, by some of their admirers, are considered fine pianists, produce on the piano, through incorrect application of the pedal, their audiences would run from them, and almost everybody would consider such a person devoid of all sense of what is beautiful and pleasing in music. How different this is in pappy cases with the piano! Many a fond parent smiles a smile of supreme delight and gratification when the daughter seats herself at the piano, and, before striking a key, presses down the "loud pedal." After this preliminary, she begins to manipulate the keys, and the hearer is delighted by this most unmusical "music," until the performance ends with a herculean effort bestowed upon the final chord.

Before going farther, let us examine the sustaining pedal, and see what effect it has when we press our foot on the treadle. When a key is struck, the damper—a small block of wood covered on one side with felt—is raised from the string a trifle before the hammer, which, by the blow on the key, is thrown forward or upward, strikes the string, causing it to vibrate. As soon as the string has been struck, the hammer falls back nearly to its original position, while the damper is held from the string, thus leaving it free to vibrate and thereby produce a clear tone, until the moment the key is released, when instantly the damper takes its original position against the string, thus stopping the tone. By a very simple mechanism, the sustaining pedal is so connected with the dampers, that by pressing down the treadle all dampers are taken from the strings at the same time, so that, when a tone is produced, it will continue even after the key has been released and sound a longer or shorter time, depending on the length and thickness of the string and the force with which it was struck.

Pianists having the mistaken idea that the sustaining

pedal should be used merely to strengthen the tone of the piano, will naturally press down the pedal when a passage is marked *forte* or *fortissimo*, and hold it down until the words *piano* or *pianissimo* are marked, utterly disregarding the conglomeration of tones belonging to different harmonies, the destroying of all rests and *staccato* notes, and of all clearness and beauty of the composition they are attempting to perform.

Should a player attempt to execute a passage in which two chords are, say two or three octaves apart, without the use of the pedal, it would sound as if a chord (no matter how short) were written between the two chords, and his playing would not be an exact reproduction of what was intended by the composer, for the simple reason that it takes time to move the hand the distance of two or three octaves, and even the most skilled pianist finds it impossible to have his hand in two different places at the same time. But now, immediately after striking the first chord, press down the pedal, and after so doing move the hand to that part of the key-board where it is to be used next. Thus the first chord is still held while the hand is prepared to strike the second chord the moment it is required. An instant before striking this second chord, raise the pedal, giving the dampers time to fall on the strings the moment the second chord is struck, at the same time avoiding any overlapping of the tones of the different chords.

There are a hundred times more discordant tones produced by injudicious use of the pedal than by the striking of wrong keys. Some scholars have come under my personal observation who actually stamped time with the pedal, without any regard to, and probably without any knowledge of, the horrid effects they produced by such a use of the pedal.

The average scholar should not be allowed the use of the pedal for the first two years of his studies, and not at all until he has been carefully instructed in its proper use. Let the scholar study carefully some composition which offers opportunity for graphic illustrations in the use of the pedal. Then the teacher should tread the pedal while the scholar plays. This should be done quite a number of times and with different compositions, until the scholar has become familiar with the effect of the pedal on these compositions. The teacher should also perform the same compositions while the scholar watches the depressing and raising of the pedal. Then the scholar may attempt the use of the pedal, trying to imitate the effects produced when it was used by the teacher. At this stage scholars must receive some instruction in chord formation, so that they may learn to tell when the harmonies change, and thus be enabled to avoid holding down the pedal through different harmonies.

The method commonly in use of indicating the application of the pedal by the mark *Ped.*, and its discontinuance by *, is very vague and indefinite; and if all instances where the pedal must be used to insure the proper effect were to be marked in this way, the paper would be so overloaded with *Ped.* and * that it would be next to impossible to find space for all these marks.

The beautiful effect produced by a proper use of the pedal is shown when we hear the well-connected, smooth tones of a melody which could not be played smoothly with the fingers alone. In such instances the pedal, so to say, comes to the rescue, and through its use the tone, which is to continue while the finger leaves its respective key to perform other figures, is sustained.

Scholars must always be cautioned against and restricted in the too frequent use of the pedal, and should continuously be urged to give the closest attention to the effect produced. It is not so important to give close attention to the marks referring to the pedal, as to the effect produced by its application, which differs materially in different instruments, some having a much more powerful resonance than others.

Many composers are careless in indicating the use or discontinuance of the pedal in their compositions, and especially in such cases players should judge by a sensitive, well-trained ear how to use the pedal.

For a complete exposition of this subject, see Schmidt's six lectures on the Pedal.

A PLUNGE INTO A HORNET'S NEST;

OR, "WHAT NEXT?"

(Written for THE ETUDE by an old Contributor.)

MR. EDITOR.—I shall not draw any conclusions, I shall not reflect on anybody, I shall not even insinuate or offer any "well-meant" advice; I shall merely deal in facts, stubborn facts. Since, and, perhaps, prior to, 1885 there have lived persons who have presumed to play the piano (or, rather, clavichord). We will not mention Johann Sebastian Bach nor his son Philip Emanuel; although both were at those barbarian times considered as quite skilled players and pretty good composers; but think of their hand position! Think of it! If we had not to thank them for using the thumb, we could truly say they had none. Crabs might have played just as well! Mozart attempted a position, and Clementi and Dussek actually tried one; but Field—his fingers stood nearly perpendicularly over the keys. Beethoven we had better pass over; now that he is dead, people are crazy over him, and will not let anybody say anything against him. But I cannot think of a single line that he wrote on hand position; he belonged to that class of people who think more of the effect than the means. But, despite such desperate fighters as Kotski, Thalberg, Liszt, Chopin and Mendelssohn, the only correct position came off victorious through the united efforts of champions such as Robertson and Lebert and Stark. But for them, it were hard to say whether we would have any position at all. Think only of Dr. Adolph Kullak, who actually authorized four different hand positions! Now for another fact. Who does not remember the many embellishments, such as the single and the double slide, the short and the double, the prolonged and unprepared Mordent, the inverted and the suspended Finn? All these embellishments of the clavichord were nearly doomed to oblivion, and were only recently revived by advocates of the simple, the beautiful and the practical. I hope no teacher will obtain a license unless he can tell what a double inverted unprepared Mordent is. A similar fate threatened the harmonic minor scale. Since the introduction of the melodic, the harmonic has had to take a back seat. But two champions, Ehrlich and Tausig, prevented that and fate. Lebert and Stark went even further, and regenerated the melodic minor by changing it into "half-and-half." The fact is, that in those times they did not know how to write music. If Hugo Riemann had not taught us how to phrase and given us some hints on rhythm, music composed in "those times"—the seventeenth and eighteenth centuries—could not be interpreted any longer. All those pieces have to be rewritten and provided with phrasing curves. Suppose a couple of notes had no curve nor dots, how could we know whether they had to be played legato or staccato? Furthermore, I cannot understand how organists could get along with that stupid system of ciphered bass, used by amateurs such as Bach and Richter, until Hugo Riemann and Alfred Kallischer showed us the true way. A singular custom in those times it was to write the title page of a musical work in Latin and all the words of expression in Italian. The introduction of the French language for title-pages was a great progress; then came Schumann and Schubert with the German title and German words of expression, and I hope the time will not be far when each nation uses her own language for everything. Let the others translate, or let each piece of music be printed in all prominent languages, say English, French, German, Spanish, Hungarian, Russian and Scandinavian. No true lover of music should attempt taking lessons without having a sufficient knowledge of these six languages. Those who wish to study music as a science may add the Italian to their stock of knowledge; otherwise, it can be very well spared, as the Italians are non-productive.

I detect myself, dear Editor, in indulging in opinions and criticisms I did not intend to utter; but you will forgive me when I tell you that in a very short time I shall open a Conservatory of Piano-forte Playing. The complete course will be divided into ten half years, which will be field out in the following manner:—

1st half year, study of languages.

2d	"	"	hand position (lower grade).
3d	"	"	hand position (upper grade).
4th	"	"	acoustics.
5th	"	"	history.
6th	"	"	dynamics, theory of.
7th	"	"	"5-key" exercises.
8th	"	"	scales and chords, theory of.
9th	"	"	rhythm and ornamentation.
10th	"	"	a, classic and modern literature, theory of (five months).
			b, classic and modern literature, practice of (one month).

Terms very liberal, including the privilege of a free pass to Weimar and back, good for five years, for pupils who have completed the whole course and passed successfully the final examination given by the board of trustees.

LIBERATING THE RING FINGER.

TO THE EDITOR OF THE ETUDE.

DEAR SIR.—I have carefully read and studied Dr. Forbes' clever essay on the necessity of liberating the ring finger, in order to enable it to acquire more liberty of action and independence, by cutting the tendon connecting it with the little and middle fingers.

The question is one of great importance to piano students and pianists in general.

The ring finger has been a check to beginners and amateurs. However, masters of the piano have invented different forms of exercises and special studies to help that finger to become strong, flexible and sufficiently docile to perform all that is required of it. In fact, outside of stiff and hard-muscled hands, which should never aspire to virtuosity, those exercises and studies have proved sufficient for the development of that particular finger. In most cases, technical exercises are the only road to success, notwithstanding what may be done by artificial or surgical means to obtain the required amount of strength, freedom and independence. Liszt, Rubinstein, Von Bülow, Thalberg, Chopin, and all great pianists of the world, have never had a thought of using any other means but the natural ones to obtain the requisite qualities above referred to. Those qualities do not lay in the height to which the finger may be lifted, but in the degree of strength and flexibility it acquires, and also in the manner in which it strikes the key. In fact, fine piano playing requires very close fingering; and it is a very bad habit to lift fingers high; it gives a rough, uneven, colorless execution, particularly in rapid passages.

I was aware of the existence of a tendon whose origin was the upper third of the carpal bone of the ring finger, and whose insertion was the upper third of the carpal bone of the little finger, and the same of the middle finger. When I was living in Paris, I made a special study of the different muscles of the forearm and hand. In fact, I have dissected many arms and hands for the purpose of learning the positions and relative strength of each muscle and tendon. I do not suppose there is anything useless in a human body except infirmity.

Strabismus, or, in plainer words, squint-eye, Dr. Forbes mentions in his essay, is a disease, and the removal of the obstructing muscle becomes necessary in order to restore the eye to its normal state, while the tendons must be considered as so many cords for transmitting the motion of the muscles to the bones. The question is, whether, by cutting such a tendon, the strength of the finger would not be weakened.

Admitting, for a moment, Dr. Forbes' theory, that by cutting the slips it should release the large extensor tendon of the ring finger, would it add to the freedom of it?

I do not oppose any new methods, inventions or operations that will tend to shorten the tedious labor of making the fingers obedient to the will; still, we must be very careful how we experiment on a human hand, particularly when, by doing so, we run the risk of destroying its power.

In my experience as a pianist and teacher, I have never known much trouble in developing the ring finger, unless the hand was not really suited for piano playing.

The main secret for acquiring independence is steady work, patience, perseverance, and, above all, one must be satisfied with the progress of nature uncompelled by artificial means. Independence and flexibility are two different things. I have seen the most flexible hands which could never gain the independence and responsiveness to play a Bach's Fugue properly. Independence of finger means a freedom to act responsively to the mind, independently of the action of the other fingers or of any other part of the hand. But proper discipline and judiciously selected exercises will take care of that.

Take, for instance, the thumb, which is the freest and strongest finger of the hand; still, it is the most obstinate one to bring under perfect control of the mind. It takes years to run a scale in such a manner that the crossing of the thumb is not felt. The same difficulty exists in arpeggio and broken chord playing.

I do not pretend to know as much of the anatomy of the hand as such a learned man as Dr. Forbes, who is an expert in such matters; and it is not my intention to condemn any experiment that science and genius may give us to better ourselves. I merely mean to point out the danger of such operation. I may be like St. Thomas in regard to credulity, until I have an ocular proof of success of Dr. Forbes' theory.

Should he succeed, I would be the first one to thank him for the good he proposes to do our art. My fear of, and objections to, such operation arise from that very love which I possess for my art, and, like a father previous to having an operation performed on his child, I dread the consequences.

I would request Dr. Forbes to further enlighten us on the subject. CALIXA LAYALLER.

NEW PUBLICATIONS.

"COMPOSITIONS OF ARTHUR FOOTE." Published by ARTHUR P. SCHMIDT & Co., Boston, Mass. Trois Morceaux.

1. Impromptu, G Minor. An excellent composition, good theme, well thought out. Tonality particularly good. Development rational and effective. Mr. Foote is decidedly a composer.
2. Gavotte, B Minor. Rather difficult, but interesting.
3. Mazourka, G Minor. One of the every-day Chopinish Mazourkas. Good second subject in G Major.

1. Prelude and Nocturne, F Minor and F Major. A very interesting figure, well developed and instructive. The nocturne is apparently a continuation of the same idea, rather weak and commonplace.

2. Polonaise, D Major. A very stirring and animated Polonaise. Not easy, having some affinity in its harmonies and main ideas to the Concert Polonaise of Moszkowski. Rhythms well marked. Altogether worth having.

THREE SONGS. Same composer.

1. "It was a Lover and his Lass." F Minor. A clever setting of the well-known Shakespearean song.
2. "The Pleasant Summer's Come." E Major. Words by Burns. A sweet song. Full of poetic sentiment.

3. "Milkmaid's Song." G Major. A characteristic setting of Tennyson's quaint verse.

4. Four-part song for male voices.

"If Doughty Deeds my Lady Please." Words by Graham of Gartmore, who lived between 1785 and 1797. A rollicking, fiery quartette; just the thing for concert purposes.

5. "When Icicles Hang by the Wall." From Shakespeare's "Love's Labor's Lost." For low voice. D Minor. One of the best settings we have ever seen of this favorite winter serenade of the "divine William." Mr. Foote has seized the true spirit of the words, some places being very realistic: the cry of the owl, with the characteristics modulated from E flat minor to B major. The clever use of the dominant chord makes it a pretty piece of tone painting. Mr. Foote is modern in his writing; his sympathies appear to tend that way, but his compositions show, nevertheless, careful scholarship, delicate ear for harmonic effects and a lively fancy. We congratulate him on these compositions.

DITSON & Co., Boston, Mass.

1. "We Loved Her, but She Left Us." Sacred duet, by T. F. Seward. There is not much wonder if "she" had the pleasure of hearing this composition.

2. "A List to the Voice of Youth." Vocal gavotte, by Massenot. A clever piece of writing. The gavotte "vein" is about worked out.

3. "The Jester." By Louis Diehl. Six-eight time; school of Molloy & Co. You know the rest.

4. "Why?" Song, by Avon D. Saron. That's what we want to know.

5. "The Song of a Nest." By Dolores. A wistful ballad. Popular style.

6. "Neath the Twinkling Stars." Ballad.

Adapted by Chas. E. Frest, and sung by Mr. George Tyler in the Thursty concert.

7. "Our Girl's Schottische." We are afraid even our giddiest girl would leave this composition (?) alone.

8. "Shepherd Song." By Gobbaerts. Mr. Gobbaerts, otherwise "Streabogg," is a fairly good educational writer, whose compositions are, as a rule, prettier than his names. This is a grade harder than most of his productions.

"LEAVES OF SHAMROCK." Published by DITSON & Co., Boston, Mass.

The new book, "Leaves of Shamrock," is something that cannot fail to please any one who loves the songs of Ireland. Every original Irish air will be found among its pages, easily arranged, for the piano or organ; and it is the best and latest collection of these gems from the Emerald Isle. The book is of large sheet-music size, nicely printed and bound, and brimful of the beautiful melodies, dances, national airs, etc., that could have originated only in Ireland. We advise our Irish friends, and our American friends as well, to send to O. Ditson & Co., Boston, New York, or Philadelphia, and secure a copy of the "Leaves of Shamrock." The price is 80 cts. for the paper-covered edition; \$1.00 for the board covers, and \$1.50 for the elegant cloth binding.

"DAYS GONE BY." Ballad, A Minor, by A. VON ADELUNG. Published by KOHLER & CHASE, Oakland, Cal.

Mr. Adelung, who is favorably known as a rising composer, has written here a very pretty ballad; not slopping over with false sentiment, but genuine and full of good melody and effective harmonies.

D. LOTHROP & Co., Boston.

Even in these days of cheap literature, the most and the best for the least money is the HOUSEHOLD RECIPE BOOK; mailed free by D. Lothrop & Co., Boston, for one two-cent stamp. The cream of books by Marton Harland, Mrs. Diaz, Susan Power and others. The HOUSEHOLD PRIMER is also mailed free on receipt of one two-cent stamp.

"MUSICAL EXPRESSION, ACCENTS, NUANCES AND TEMPO IN VOCAL AND INSTRUMENTAL MUSIC," by M. MATTHIS LUSKY. Translated from the French by Miss M. E. VON GLEHN. Published by NOVELLO, EWER & Co. Music Primers, No. 25.

The rational study of musical expression is too much neglected. People, even musical ones, are in the habit of thinking that if you are endowed with expression, that all that is needed is by some inspiration one gets, as it were, the animus of a composition by merely playing it over, never realizing for an instant there is an unalterable law of expression formulated by nature herself. The pupil without this inspiration must mind his technique and his *p's* and *f's*, all finer shadings and meanings being left to take care of themselves. Of course, the palpable absurdity of a man writing a book to give anybody "expression" is apparent, but this is just what M. Lusky, in this able treatise before us, does not do. We don't state the case too harshly, when we say that nine out of ten performers can give no lucid reason for their various interpretations of music. As M. Lusky says, the numerous signs show exactly where to accentuate, slacken, quicken, etc., but do not explain why. This is the object of his book, to demonstrate his method, unknown reason, and present a set of rules that will answer all purposes of expression. The writer does not claim originality for these rules, but has merely classified and formulated the experiences and renderings of all great composers and players, from time immemorial. Composers, too, are greatly in their careless markings of phrasing, accents

and expression. M. Lusky points this out particularly, and ascribes it to their carelessness. He is a little arbitrary, and not altogether correct, in his "Theory of Expression," but, in the main, the book, while being a little fanciful, is interesting and useful. Technique is not the only thing in music, although some teachers and many pupils seem to think so. Read the chapters 7 and 8 on the "Emotional Element, Nuances, and Intensity of Sound," and benefit by them. M. Lusky is a little confusing at first by his introduction of feminine and masculine rhythms in his "Metrical Accentuation," but you will soon find what an aid the comparisons and use of poetical metres are in music. The chapter on "Rhythmic Accentuation" is particularly good, and there is interesting and fruitful discussion on the "Normal or Metronomic Tempo." Altogether, the book is a valuable addition to our scanty, although rapidly increasing, stock of piano literature. It is a sadly needed book, and should be in the hands of every student of music. Messrs. Novello are to be commended for the number of good, cheap, standard works on the art they have published. The price of this book is within the reach of every one, and should be read in conjunction with Ernst Pauer's "Elements of the Beautiful in Music."

A NEW MUSICAL JOURNAL. "THE MUSICAL STANDARD." Published monthly at 171 Race Street, Cincinnati, Ohio.

This paper, which has just entered the field, is edited by Geo. T. Bulling, formerly of New York City, and well known to our readers, and the musical world in general, as a gentleman of superior musical and literary qualifications. Mr. Bulling's specialty is the voice, and he will undoubtedly contribute much valuable information that attaches itself to so many of our musical publications—the reproach of being merely the representative of certain trade interests—then shall it succeed in performing a good work, and shall be included among the true brotherhood, being always recognized and always welcome.

We like the initial stamp upon which this "standard" has been planted, viz.: To be independent, fearless and broadly musical. If it be successful in maintaining such a position before the public, and in escaping the reproach that attaches itself to so many of our musical publications—the reproach of being merely the representative of certain trade interests—then shall it succeed in performing a good work, and shall be included among the true brotherhood, being always recognized and always welcome.

From Wm. A. Pond & Co., 25 Union Square, New York. "TABLES FOR THE WRITING OF ELEMENTARY EXERCISES IN THE STUDY OF HARMONY," by C. C. MILLER.

The above exercises are arranged in conformity with S. Sechter's "Fundamental Harmonies," for the elegant and concise translation of which work from the German into the English language we are indebted to Mr. Müller. The exercises are in two series, the first being devoted to the writing of intervals, scales, triad and chords of the seventh and ninth with their inversions and natural progression and connection, introducing at the close the subject of the Harmonization of Melodies, with the primary chords. Mr. Müller, in thus opening his work, begins at the right end. His profound statement that "he has found by long experience that the best way to study harmony is to harmonize melodies," strikes us as a treble note of reform that has been struggling to be heard since the earliest times, but has hitherto been effectually smothered into silence by the gray growth of the thorough old bass at the bottom of the business. The second series affords the student the most diverse practice in harmonizing melodies, introducing all forms of chords, suspensions, anticipations, changing tones and melodies in the bass.

Altogether, the work is admirable and cannot be overpraised. We trust it may meet sufficient encouragement to warrant the author in soon issuing a third series, as he has proposed.

From F. O. Jones, Canarsaga, New York. Specimen pages of "A DICTIONARY OF MUSIC AND MUSICIANS."

This work, which bids fair to be the most useful work of the kind yet issued in this country, will appear in three parts of about 160 pages each, the first part to be ready November 1st, 1886. The important features of this work are:

1. Biographies of every prominent American musician from the earliest times down.
2. Histories of the principal American schools of music, musical societies, music publishers and manufacturers of musical instruments.
3. Articles on music and musical societies from all the larger cities.
4. An introduction, giving in full the rules of pronunciation of the principal modern languages of Europe, and the correct pronunciation of all terms and proper names used.

5. The grouping of terms meaning the same under the relative English one.

6. Accounts of the most important musical creations. The total number of topics is about 7000, including the 2000 biographical. We look forward with much interest and confidence to the issue of this work.

SIX SONGS AND BALLADS, by J. B. CAMPBELL.

1. Caught in the Rain.
2. Forever and For Aye.
3. Off to Sea.
4. Sing, O Bird, in Yonder Tree.
5. Request.
6. Song of the Heart.

The first four named are published by S. BRAINARD'S SONS, the last two by DITSON & Co.

No. 1. Key E flat, compass c¹ to f².
A very neat ballad, cute and effective. It is strikingly like Marzials' "Summer Shower," and may make a telling hit on an encore, as this has of done.

No. 2. Key D flat, compass d flat¹ to f².
Quite too Wagnerian to meet with a warm reception among that class of amateurs who alone use ballads of this sort. The accompaniment is too labored for the sentiment of the melody.

No. 3. Key F, compass c¹ to g².
A stirring ballad to draw tears from tars. It will revive the memory of "Nancy Lee," and prove effective with a good baritone.

No. 4. Key A, compass c¹ to a flat².
Similar to No. 2. But why cloud the simplicity and "sweetness of love" by chanting it in D flat? Perhaps the remoteness may refer to the situation of the bird; and perhaps, too, distance may have suggested a license to caprice.

No. 5. Key E flat, compass b flat to e flat¹.

Not over singable; why was it not?

No. 6. Key B flat, compass c to f.

More welcome than the above.

Aside from the general criticism of a slight jarring in musical and poetical harmony, this series is commendable. The music is overdone for the subject, and demands too much interpretive skill from the listener.

"THE PRINCIPLES OF EXPRESSION IN PIANO-FORTE PLAYING," by ADOLPH F. CHRISTIANI. Published by HARPER BROS.

As the finished picture is to the sketch, so is this extremely valuable book of Mr. Christiani's to the treatise of M. Lesus's; no point is left untouched, no authorities left uncited, and no sparing of copious illustrations. It is, in fact, one of the most valuable books of the season, and is a perfect mine of musical wealth to the eager student. Mr. Christiani agrees in the main with Lesus, that musical emotion is a product of the intelligence, and that *feeling* is not the sole basis of expression.

In his chapter on the "Motors of Musical Expression," he discriminates finely between the emotional and the intellectual pianist, and sums up under four comprehensive headings the absolute requirements for the ideal pianist, namely, Talent, Emotion, Intelligence, Technique.

He says, very finely, that if "expression, i. e., emotion, is the 'soul of music,' technique must be the body," and should accordingly receive its due.

He also gives a table of various kinds of piano artists, and shows one at a glance what they would be if they possessed all four, or were deficient in any of the above requirements. Mr. Christiani also points out the main reason why piano playing is its highest sense will never be as popular as even inferior vocalism. Also proves that while a vocalist may be very deficient in intellectuality, a fine pianist could not be, although, perhaps, lacking in emotional qualities.

"Accents" are treated exhaustively; also a history and analysis of rhythm and metric.

The book flows over with information, and shows what a student and thinker Mr. Christiani is. Withal, it is not laborious; no point is made that is not clearly put and proved. Some of his corrected notations are models of lucidity. Like M. Lesus, he finds fault with the careless notations and phrasing of many eminent composers.

Such books as these are veritable godsend to students who have not the opportunity of hearing the interpretations of great artists. When the peculiar limitations of the piano-forte are taken into consideration, it is not a wonder that so little is done in this branch? How many technically excellent pianists we hear, but how few expressive ones, and for no lack of brains, merely the want of the proper application of their intelligence, in the matter of phrasing, variety of accentuation—color, in a word. Nearly all the pianists we hear, their playing impresses us in tone color as *white*—in reality, no color at all. This is not right, and Mr. Christiani seeks to mitigate the evil by first calling attention to it, and then pointing out the remedies for it.

A REPLY TO MR. MATHEWS.

BY MISS AMY FAY.

EDITOR OF THE ETUDE.

I should like to say a few words in regard to Mr. Mathews' article in the October number of *THE ETUDE*, on "How to Improve the Quality of Study." He says that the only things a teacher can do for his pupils are, "To teach them how to study, and to awaken an appetite for knowledge." So far so good. But now he goes on to say that "the teacher will have done nothing for the pupil but to facilitate his perceiving relations and meanings in the music, which, with maturity and artistic feeling, he must inevitably have found out for himself a little later."

Now, I wish to ask, if the pupil can find out all these things for himself, then what is the use of highly-educated teachers? Why is it, that even the most gifted people, and especially the Liszts and Rubinstein of the world, are put to studying with great masters from their earliest years? We all of us know of very gifted people, musically, who amount to nothing in art, and we say, "such a person would play beautifully if he had had the advantage of good instruction." But he has not had the advantage of good instruction. That is the very point.

Mr. Mathews goes on to express his objection to the inherent vulgarity of much of the American music. He then continues: "The crude must have a certain amount of crude music to quicken their sluggish perceptions."

Now, I want to know how crudeness is going to be improved by keeping on with crudeness?

Mr. Mathews asks, "Can any amount of Mark Twain educate the taste up to Wordsworth and Browning?" No, it cannot, Mr. Mathews. We have just had a magnificent lecture on Browning from Canon Farrar, of Westminster Abbey. Canon Farrar did not read selections from Mark Twain to his large and cultivated audience. He read selections from Browning, and explained their meaning. The consequence was, we all learned a good deal about Browning that we did not know before. I am afraid that if Canon Farrar had read us Mark Twain, we should not have come home enlightened on Browning.

Mr. Mathews says, further, that the first thing to do to interpret master-works is, "to play the notes correctly as to intonation, and to get an accurate study of the pitches and time." I suppose by this he means that the pupil must play with a good tone, and that he must know what *key* he is playing in. Intonation and pitch are terms used in singing.

Mr. Mathews closes his article by saying that "nothing improves the study so rapidly as the practice of memorizing."

Memorizing is a hobby with Mr. Mathews, and in his "Studies in Phrasing," he even says, "The habit of playing without notes is the next best to 'playing by ear.' The latter mode, though generally imperfect in details, is much more charming and inspiring than the most correct and well-schooled performance from notes."

This is the most extraordinary of all Mr. Mathews' assertions, and one from which the trained musician will emphatically differ. Musical memory is a gift, and a person either has it or has it not. Now, if a person has not got it, then reading phrases of Heller twice over with one hand, and covering the notes with a piece of paper to see if he can remember and play the phrase (as Mr. Mathews recommends doing in his "Art of Phrasing"), will never create a musical memory. Mr. Mathews gives the encouraging assurance that anybody who can say "Mary had a little lamb," can memorize the studies in his book by studying in the above manner. That may be so with pieces of such shortness and extreme simplicity, but it does not necessarily follow that anybody can learn to play a Bach Fugue or a Beethoven Sonata by this mechanical method, any more than it follows that many public speakers who could say "Mary had a little lamb" can recite their speeches without notes before an audience, or that a person who knows the first four rules of arithmetic can grasp the higher laws of mathematics.

TWO. PRESSER, ESQ., EDITOR OF THE ETUDE.

DEAR SIR.—As I was the one to suggest to the Program Committee of the M. T. N. A. the propriety of inviting Dr. Forbes to address the Association at its last Annual Meeting, it is scarcely necessary for me to say that I am, and have been for many years, interested in the theory he advocates respecting the severance of the accessory tendons of the ring finger.

In my suggestion to the M. T. N. A. committee, I asked that Dr. Forbes might be invited to give us the results of his observation, as he was one of the early experimenters, having taken one or more pupils to the Doctor to be operated on; and, further, that one or more of these former patients be invited to be present and show us what they could do more than those of us who have lifted the ring finger, and its tendons along with it, all these years of piano-forte and organ playing. "The proof of the pudding is in the eating," and as Dr. Forbes was only allowed to present his theory very briefly—a model of clearness and brevity it was, too—without any illustrations or endorsements, I do not feel at all satisfied with the results attained. A work half done is not done at all. I therefore regret that the topic was not more fully discussed and illustrated, and I further regret the slight discussion shown by some to repress a full and discriminate discussion of the whole matter. I shall, therefore, be very happy to improve the opportunity to better inform myself, and to advise my pupils and younger friends to avail themselves of its advantages, if they are proven to be real and permanent.

Very truly yours,

E. M. BOWMAN.

P. S.—As a postscript, I wish to publicly thank Dr. Forbes for his efforts in appearing before the Association, and for the courage he has shown in advancing so radical a theory as that contained in his paper.

E. M. B.

A PLEA FOR "GERMAN" FINGERING.

EDITOR OF THE ETUDE.

In considering the merits or demerits of the two modes of marking fingering now in use, the "American" (English) and the "German," the first question, perhaps, will be, Which of these two is the more *natural*? When we ask a child how many fingers it has on each hand, will the answer be, "I have four fingers and one thumb," or, "I have five fingers." I think the last answer would be the most probable. The first would show a power of discrimination which we do not look for in a child. But as music is to be begun with children, the method of teaching ought to be as *natural* as possible, and for this reason German fingering is preferable.

It is true, English-speaking people call the index finger "the first," the middle finger "the second," the ring finger "the third," and the little finger "the fourth"; but, because things have wrong names, is that a reason why our ideas of them should be wrong? The Germans, so scientific and critical, call the whole "Wallsch" but do they, therefore, say that the whole is a *fish*? How can the *middle* finger be at the same time the *second*, unless it is the middle of *three*? If the middle of *five*, it must be the *third* in order.

When you ask a pupil to play a five-finger exercise, he or she invariably begins with the thumb or little finger, unless otherwise directed. Is it not, then, most natural that these two fingers should be represented as the limits (or "first" and "last") of the exercise? I think the scholar, when that idea already prevails in his mind?

In the writer's own experience, pupils who have read American fingering for years, have become used to the "German" in a remarkably short time. Could this have been the case if there was not a certain pre-existing relation of the fingers to the numbers 1-5 already in their minds? Most of the good, cheap editions of music are marked in the German mode. It also does away with the confusion sometimes arising (with careless readers) from the similarity of the American thumb-equally ready in the use of both systems? Or, as there may be cases when the former must be put in front of the note, for want of space above and below.

Of course, it would be impossible for publishers to have fingering reprinted on an already existing large stock of music on hand, and it would, also, be an injustice to them if music teachers should all at once agree to refuse all copies marked with American fingering. In this dilemma the publishers will have to rely on the teachers for awhile to make some of their brighter pupils equally ready in the use of both systems? Or, then this is not desirable, to be diligent with their pencils, both of which expedients the writer has frequently resorted to. It is to be hoped, however, that all new publications, no matter where published, may always appear with the "correct sense" (or "German") fingering.

RICHMOND, VA.

FRED. C. HARR.

HOW TO GRADUATE UPON THE PIANO-FORTE.

BY W. S. B. MATHEWS.

When the formation of the American College of Musicians was proposed, it appeared to me doubtful whether it would be possible to define a standard of attainment upon any solo instrument, the piano-forte for example, with such accuracy as to test the possession of real musical culture in those who might successfully pass it. I believe it to be literally true, that no musical college or conservatory in the world has an accurately determined pass-examination for graduation upon the piano-forte; or, if one, it consists mainly in the satisfactory completion of certain studies or instruction books. The graduates from the Liepzig Conservatory, I am told, really graduate in the theory and history of music, fortified by creditable attainments in at least two instruments. At Stuttgart the graduates upon the piano-forte are those who have completed "the course," the "Ausschlag" and all that. I believe it to be true that there are many graduates from American music schools who are so far from being musicians that they cannot even write down correctly by ear a four-voice movement in plain counterpoint modulating with moderate freedom. In other words, we have colleges in music in which the student cannot take notes correctly of a discourse which they pretend to understand and enjoy. This degree of ignorance is much more common than would be supposed. Our singers cannot write down melodies that they hear; our harmonic students in some cases cannot write down longer from dominant, and in a majority of cases are floored by a chromatic modulation or two; our piano students know reams of exercises and études, but very little of Beethoven, Mozart or Schumann. People take certificates in musical theory which distinguish the ear of Bach, Beethoven, Schumann and Wagner by ear. This is not the same thing as determining between Hooker, Shakespeare, Wordsworth and Tennyson by hearing; for in music the style is much more individual than in literature, the mannerisms of different epochs are more marked, and the rudiments of the present state of musical instruction in this country. The instruction itself is as good as any in the world, and our music students are more confined to the study of master-works to the exclusion of unimportant and uninformative works than the students of any other country. American students, however, combine a marvelous aptitude for music with an almost complete vacuum of interior musical fantasy. As musicians, their heredity and environment are both at fault. The Moody and Sankey hymn and the current Sunday school jiggery are the rather contaminated works which start to them for the Perilous spring. Hence, in order to form a real musicianship it is necessary to teach them what to hear, and to build up within them the elementary perceptions of musical relations such as form the basis of the higher musical discourse. I see, as the rudiments of tone-perception are acquired in this the most natural way, the piano-teacher takes hold. His work is to do the following three things:

1. To form the habit of accurate study, without which the student will never have the subject-matter of Bach, Beethoven, or any other master—let alone the spirit of it.
 2. To develop technique, which includes not only fluency but also expressive touch, accentuation and differential touch, for discriminating ideas of different importance in the same context.
 3. To awaken, strengthen and diversify his musical perceptions or inner consciousness of the pupil.
- These three elements enter into the first quarter of the beginner, and they constitute the finishing touches of the concert artist. In my opinion, both the first and last of these ends are too much neglected by teachers in general. To cut a long story short (for to fully elaborate would consume the whole of my present space, and more), the easiest and most useful method of securing these two objects is to let the student use his own imaginative power. Mere note playing once and then forgotten I do not care for. I mean a thorough memorizing, continued practice until the piece can be played at sight, and frequent reviews. In time the pupil possesses a few of the desirable pieces which he can play at sight, without the aid of the piano. He possesses her; they turn themselves over within her mind; the ideas and chord-successions of one composer throw light upon those of another; and, at length, the playing becomes "intelligent," "musical," "characteristic" and "artistic." I said at the end of the preceding article that we can define the boundaries and contents of this work, and of the different stages. The following is the way in which the matter at present stands in my mind. I put it forth as what actually *is* a study.
1. Suppose, first, the student is to be properly trained, which I would make three pass-examinations. In each of them I would require, besides the technical knowledge proper, also the suitable accessory knowledge of musical history, theory, etc., according to the degree proposed. Again, I recognize certain leading types of

music thinking and of technique, in all of which the pupil must be appropriately versed or be left one-sided in her development, and consequently one-sided in her ability, to interpret music. A competent knowledge of the piano-forte means a practical acquaintance with the representative works of Bach, Beethoven, Chopin, Schumann, and Liszt, together with whatever other authors may lead to them or may be needed for the pupil's enjoyment. Some of the omitted authors have a peculiar technical value, as Mozart and Mendelssohn, for melody-playing; Gottschalk, Raff, and Thalberg, for fluency, etc. But in general I would say that a young player able to deal satisfactorily with the authors first named would be able to take care of herself, and to play anything that she cared to study. Moreover, I recognize the fact that in order to play any author well, two things are necessary beside the finger work: First, a wider acquaintance with the particular author in question, in order to have become used to his style. Second, acquaintance with such cognate writers as naturally lead up to him or throw light upon his peculiarities. Therefore, in the three test examinations following a preparation of this kind is presupposed, and the pieces belonging to it must also have been memorized and kept for some time in hand in order that the mind and the fingers alike may have derived the proper benefit from them. Granted so much I may proceed. For passing the three tests for the grade of "Parlor Player," to be marked by a certificate. For passing this I would require a performance by memory satisfactory (as to technique, phrasing, interpretation and musical feeling) of at least the following: Enough of the Bach Inventions, Gavottes and smaller pieces to occupy at least half an hour; two Mozart Sonatas, six Mendelssohn Songs Without Words, and his Rondo Capriccioso; Beethoven's "Moonlight" Sonata, Raff's "La Filleuse" and "Juliet" waltz, and enough drawing-room pieces by Jossely and other good writers to occupy an hour in the performance. I should also desire evidence that at least two other Beethoven Sonatas had been studied, and a little Schumann would not come amiss.

For graduation proper I would require these, which in the method of playing must also give evidence of having been preceded by the study of the necessary amplifiers:

Bach enough to fill up at least forty-five minutes, including at least three fugues, one of them that in C sharp in the first book of the Clavier.

Beethoven, the Sonata Appassionata and Rondo Capriccioso, Op. 129.

Schumann, the Etudes Symphoniques, to have been preceded by at least 5 Nos. in Op. 13, 3 Nos. in Op. 16, the best of Op. 80, besides the Romance in F sharp and a couple of the Nocturnes.

Chopin, at least four of the studies in Op. 10, the Polonaises in E flat Op. 22, the Nocturne in G major, and the third Ballade.

Liszt, at least three concert pieces, fully mastered and properly led up to. This grade should be distinguished by a diploma.

The third standard would be that of concert playing. It would include, beside all of the preceding, the following and all necessary work intervening: Bach, Chromatic Fantasia and Fugue; Beethoven, Fifth Concerto; Chopin, E minor Concerto; Schumann, A minor Concerto; Liszt, E flat Concerto, and at least six concert pieces.

The first of these stages is like graduating from a preparatory school, the second from college, the third from a professional school. I think it likely two opposite objections will be made to my proposed tests. One class will say that they are insufficient. That depends upon how you take them. My own idea is that between the first and the second tests a good two years' study would be required, and a like period between the second and third. As the first stage would rarely be reached under three years' study, the entire course would occupy a talented and diligent pupil at least seven years. This, however, is not the question. What I wish to know is whether it would be possible for a pupil to pass either of these tests without possessing the musical qualities properly belonging to each of the different stages of progress. If it would the test is insufficient, and should be fortified. Another objection will be that it calls for too much memorizing. That is a matter of opinion. Practically it presents no difficulty. I am not alone among our city leaders in requiring the study of new pieces of the ordinary lessons to be played without notes. The pupil takes kindly to it after the first novelty is over, and the advantages of the practice are so numerous and obvious that I would not think of changing the plan. Besides, I said at the end of the preceding article that the acquiring the necessary mental results of the instruction. Furthermore, there is nothing excessive about either one of these tests. I would be willing to accept substitutes in the last, such as the Beethoven Sonata, Op. 111, in place of the Concerto in E flat, and the Schumann Fantasia in G in place of the Concerto in A minor. But with regard to the tests as a whole they are as far from being excessive that for some years past I have always had pupils who, without any idea of "graduating," have done the work of the second test while at least one can have

passed the third test with considerable to spare, and others who could make a good approach to doing so. Another objection, that this system would debar from graduation pupils without special talent does not particularly concern me. Why should it not? What is the good of a test which would rule out those who are too lazy or too dull to learn? Anyway, I think the idea is worth talking over, and this is why I have made bold to present it in the present company.—Indicator.

"THE ETUDE."

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Illustration at Work (new subscribers),	2 75
Today's Lady's Book,	3 00

CONCERT PROGRAMMES.

Virginia Female Institute, Staunton, Va. F. R. Webb, Director of Music.

1. Allegro from Sonata, Op. 14, No. 2, Beethoven; 2. Sweetheart (song), Sullivan; 3. Lily of the Valley, Smith; 4. Loves Old Sweet Song, Molloy; 5. Sonata, Op. 55, No. 12, D. Kuhlau; 6. Pyramus and Thisbe (recitation), Saxe; 7. Lillie, Spindler; 8. Bird of Love (song), Lemmens; 9. Scherzo from Scotch Symphony, Mendelssohn.

J. H. Simonds, Alpena, Michigan.

1. Der Freischütz (two pianos, eight hands), Weber-Albert; 2. Why are the Roses Red, Kunkel; 3. Tarentelle, Op. 85, No. 2, Heller; 4. Trio in D (arranged for two pianos, four hands), Haydn; 5. Robert, Idol of my Heart, Meyerbeer; 6. The Fountain, Bohm; 7. Traumerli and Romanze (violin), Schumann; 8. Polish Dance, Scharenka; 9. The Gipsies (duet), Bordese; 10. Polacca Brillante, Bohm; 11. Wedding March (two pianos, six hands), Mendelssohn.

Detroit Conservatory of Music. J. H. Hahn, Director. Miss Kate Marvin, Pianist.

1. Sonata in D Minor, Op. 31, No. 2, Beethoven; 2. (a) Etude in C sharp Minor, Op. 25, No. 7, (b) Valse in A flat, Op. 42, Chopin; 3. Autumn (song), Mendelssohn; 4. (a) Des Alceste (duet), (b) Ausbreitung (Exaltation), (c) Warum (Why), Schumann; 5. Rhapsodie Hongroise, No. 4, Liszt; 6. Murmuring Zephyrs (song), Jensen; 7. Concerto in G Minor, Moscheles.

Upper Iowa University, J. W. Ruggles, Director.

1. Morn on the Mountain (glee), Donizetti; 2. Children's Galop (piano duet), Lippitt; 3. Waves of Ocean Galop (piano duet), Blake; 4. Through Forest and Meadow (piano solo), Leduc; 5. The Arrow and the Song (vocal solo), Plamati; 6. Artillery March (piano duet), Lichner; 7. Hall! Fair Ounce (glee), Root; 8. Voix du Ciel (piano solo), Nelly; 9. Golden Chimes (piano duet), Wilson; 10. Musical Echoes (piano duet), Dressler; 11. Spring is Coming (waltz song), Root; 12. Bubbly Brook (piano solo), Julia Rive King; 13. Light-hearted are We, critics (no glee), Root; 14. Firefly Polka (piano duet), Dressler.

Judson Institute, Marion, Ala. E. E. Ayers, Director.

1. Prelude and Fugue in C Minor, BK II., Bach; 2. Sonata, Op. 2, F. Minor, Beethoven; 3. Aria (O Luce di quest'anima), Donizetti; 4. Nocturne, B. Minor, Op. 99, Schumann; 5. Waltz, C sharp Minor, Op. 67, Chopin; 6. The Falling Star, Rubinstein; 7. A Flower! Thon Resembles, Schumann; 8. (a) Prelude in B flat, No. 21, (b) Polonaise, C sharp Minor, Chopin; 9. A Secret, Stralozki; 10. Nocturne, B flat, Chopin; 11. Polish Dance, E flat Minor, Scharenka.

Miss Bessie Hough.

1. Valse de Concert, Lichner; 2. Valse (piano solo), Decision (piano solo), Lichner; 3. Valse (piano solo), Maylath; 4. No Tongue Can Tell (song), White; 5. The Long Weary Day (piano solo), Oesten; 6. Farewell (piano solo), Lichner; 7. Mignon Waltz (piano solo), Behr; 8. Fifth Air and Valse (violin solo), De Beriot; 9. Chant du Bercan (piano solo), H. Violoncelle Solo (a) Arioso, (piano solo), Mason; 11. Erl King (vocal solo), Schubert; 12. Serenade (piano solo), Schnbert-Liszt; 13. Second Rapsodie (piano, four hands), Liszt; 14. Valse, B Minor (piano solo), Chopin; 15. Twickenham Ferry (piano solo), Kuhn.

Claverack (N. Y.) College, Chas. W. Landon, Director.

Chorus, Come with thy Bloom, F. R. Murray; piano solo, Silver Spring, Wm. Mason; piano solo, la Cascade, E. Paner; vocal solo, Dark the Lark, Schubert; piano solo, A Night on the Ocean Breeze, piano solo, Am Gies Bach, Raff; piano (four hand), Rakoczi March, Liszt; vocal solo, Come, Come, Come, Richard Mulder; piano solo, Concert Fantasia, The Last Rose, S. Smith; piano solo, The Waltz Dance (Paganini), Wallace; chorus, (from Fra Diavolo) On Yonder Rock Reclining, Anber.

Philadelphia Musical Academy, R. Zeckwer Director.

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PROTEST, OPINIONS, ETC.

Dear Mr. Presser:

I use only German fingering, not because it is better than the English, but because I must use German editions of many works, on account of their superiority and cheapness. It is a great disadvantage to have two methods of fingering, and I am glad to see that one is being rapidly driven out of use. I think that, under the circumstances, the German is the one that ought to survive.

Yours truly,

Milwaukee.

J. C. FILLMORE.

Editor "The Etude."

In my experience I find it necessary to use both foreign and American fingering.

With children commencing to study, I invariably use foreign fingering. With those pupils who wish to take a few terms only, I use American fingering, for I know the music they will play will be written in that fingering.

I regard it as matter of time only when the foreign fingering will be the universal fingering. Foreign pupils will not change their method. Why should they? We, then, must change ours, it being the least used of the two. Change ours? Who said so? Never mind, my friend, time and teachers will bring about this important change, if you do not, for, to say the least, one method is enough. It is good as a feast—while two methods become unnecessary and inconvenient. So far as the merits of the one over the other are concerned, I see none, except it be in favor of the American, for the thumb is a thumb the world over. However, the difference is not a matter of merit, but one of training and education. I would gladly accept either, but only one, and the foreign has the precedence in many ways—age, publications, general use—therefore the advantage. Respectfully, E. A. SMITH.

Respectfully,

Mr. Theodore Presser.

DEAR SIR,—In reference to the subject of American versus foreign fingering, I have this to say. I resolved to begin this year by trying the plan suggested by Louis Meyer in *THE ETUDE*: use foreign fingering with each new pupil. I think I should like it and find it quite successful, were it not that the studies I use are printed only with American fingering, which is rather confusing to the pupil at first. I believe I should prefer no printed fingering at first, that is, in studies for beginners, but foreign fingering in more advanced studies. But I wish one or the other were adopted by publishers and teachers, so there might be less confusion.

Respectfully,

Mr. Theodore Presser.

DEAR SIR,—The subject of "Liberating the ring finger" by a surgical operation is one upon which I have spent much thought and a little time. Some of the time has been spent in the dissecting room, that you may be sure that the matter interests me, and have come to no real conclusion that would lead me to advise a pupil to undergo any operation, but beyond that I cannot say anything. If you will find me a way of obtaining more talent and intelligence for the piano, I will be contented to work in such a direction and let the subject of your letter lie over.

Yours respectfully,

Boston.

Editor "The Etude."

Should be glad to see the experiment tried that you speak of. I am in favor of everything that will shorten the road to excellence in everything or anything. Life is too short to waste time and there is too much to learn to take a road that goes a long way round, when we can go as easily and as well cut across. I am not one who cries "that is hubbub" for every new thing. My advocacy of the mute piano as a short cut to technique, and my advocacy of the gymnastic apparatus of Brotherhood—The Technicon—are evidences that I am in favor of new methods. Give every new idea a trial, I say, if it be not absurd on its face and dangerous. This is the spirit that gave us the discovery of America, steam, and the telegraph, all of which were laughed at by the would-be wiseacres and cynics.

Yours respectfully,

Boston, Mass.

CARLYLE PETERSILE.

Ask any teacher who uses only the American fingering what advantages it has over the foreign system. He cannot prove any, except that it coincides with the fingering on the violin.

Let us grant that, in the abstract, x, 1, 2, 3, 4 can just as readily designate the first fingers as 1, 2, 3, 4, 5, and can be just as readily comprehended by a pupil; yet there is an immense advantage for the foreign fingering in the fact that the x is used only as a sign for a double sharp, and can never be confounded with the thumb sign.

Many of the best modern compositions are written in four, five, or six sharps, consequently double sharps occur very frequently, and if such compositions are fingered by the American system, there is much danger that mistakes will be made, indeed, the best musicians cannot prevent them. As an example, let me quote the second measure of the 25th Study in Richardson's Method. In this measure occurs the chord A sharp,

F double sharp, E, and in the sixth measure the same chord occurs again. In the second measure there is, besides the double sharp before the F, a x above the F, the latter to indicate the fingering. Now, I defy any man to tell me whether the x in the sixth measure stands for a double sharp or a thumb sign.

Let every one who reads this, and has a Richardson method at hand, play the sixth measure before looking at the second, and he must confess that he would have played A#, F#, and E, thus corrupting the composition. And, if this danger arises in easy examples like the above, how much more likely is it that mistakes innumerable will be made in complicated compositions, like the 18th Fugue, Vol. I. of Bach's Well Tempered Clavichord. When the foreign fingering is used, no such mistake and confounding of signs is possible.

In addition, it might be urged that a great deal of the very best music is not published with American fingering, and whoever wants to play these pieces must take an edition with foreign fingering. This assertion needs no proof, because every teacher in the country knows it to be a fact. On the contrary, during my long career as a teacher, I have not found a desirable piece of music that was only published with American fingering.

In conclusion, let me say that the foreign system is more natural than the American. It is more natural to say, "I have five fingers," than "I have a thumb and four fingers." My thumb is a finger as well as any of the rest, and I hope the time will soon come when all teachers and musicians will agree to the undeniable fact that the foreign system is the better.

Portland, Oregon.

EDWARD J. FINCK.

Mr. Editor:

I have been much interested in the various discussions conducted in your valuable journal. In your issue of October there seems to me a conflict of logic between the subjects of "Fingering and Nomenclature."

In the first, the argument is urged in favor of the foreign, on the basis of conformity to "the masters," and having thereby access to the "classic" writings, while in the second, it is urged for distinctive American musical terms on the ground of becoming "domesticated and purified."

From my view point it would seem a far less difficulty to domesticate the fingering than the musical terms. Having become accustomed to both forms of fingering, I have no personal choice as to the form to select, and, in fact, for the next generation, pupils must learn both forms; but if it be to determine the future fingering of publications in this country, I should say American every time. On the argument advanced by the American publications should be distinctively American; and Americans do not call the thumb their first finger, and no amount of publications of music with foreign fingering will change the fact. It is a comparative small question at present, as nearly all the music of American publication is furnished with American as well as foreign fingering, and in the future publications it will be an easy matter to conform to an American standard. Hoping this protest from the far West will not be considered an intrusion, I remain, as ever,

Yours truly,

Payette, Iowa.

J. W. RUGGLES.

Mr. Presser:

DEAR SIR,—I am in favor of foreign, and believe it ought to be the universal fingering. The hand is the musician's medium for expression. The five members (fingers) of that hand are to be equalized and brought under perfect control. If any one of those members performs a special sign of individuality, it is an obstacle. I believe it should be No. 4, the ring finger, for with most piano students that contumacious member has been their bane for years. All of my early instruction was on the old plan. On entering a conservatory, however, was obliged to learn the new, which was so gradual that it seemed a matter of course. In teaching, I make no compromise, but adhere strictly to the foreign fingering, and have met with few objections. In correcting faulty fingering during performance, instead of saying, "Left hand thumb and fourth finger," I abbreviate by saying, "Left 1 and 4," etc. etc. as persons publishing houses all use this fingering. Our consumption of foreign publications now is enormous, and will continue to be until we get international copyright or all publications are issued simultaneously in all the various countries. The American fingering is going—going and soon will be "gone," for obvious reasons.

Very truly yours,

Plainfield, N. J.

DORSEY W. HYDE.

Mr. Editor:

SIX—I much prefer the German fingering. Also, some six or seven persons, both teachers and pupils (with the exception of one), whom I have met, prefer the German. I sincerely hope that the discussion in *THE ETUDE* will be the means of abolishing this so-called American fingering, as I think that the existence of two different sets of fingering is the cause of much annoyance to both teachers and pupils.

Most respectfully,

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STORIES OF MUSICAL NOTATION, THE MELODIC ENHANCEMENTS

AND THE PROPER MANNER OF PERFORMING THEM.

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